

BIM BAM BOOM

THE MAGAZINE DEVOTED TO THE HISTORY OF RHYTHM & BLUES

THE PLATTERS



JULY 1972

Vol.1 Issue 6

\$1.00

EDITORIAL

Hello again.

This issue, Vol. I, No. 6, marks the end of our first year of publication, and what a year it has been! Thanks to your overwhelming support, we have made large strides with each issue, and we think it is apparent from this issue that the best is yet to come. We have undergone a complete change in appearance and format, and we will continue to make whatever improvements we can to keep BIM BAM BOOM # 1 in its field. Thanks again!

The last year has also seen the almost incredible growth of interest in music of the 50's. Aside from the increasing momentum of the "revival," across-the-board acceptance has manifested itself with six 50's songs on the national trade paper charts during the last several weeks. These include contemporary versions of "Little Bitty Pretty One," "Rockin' Robin," "The Lion Sleeps Tonight," "Hot Rod Lincoln," "Puppy Love" and "Nutrocker," with "Hushabye" and "Poor Little Fool" being due for imminent release by major recording acts. While, admittedly, all these songs can not be heralded as having contributed to musical history, we hope that this trend is indicative of wide spread interest in the roots of R&R and R&B. Towards the same end, several record labels, such as Roulette, Duke, Specialty, United Artists, Atlantic, Relic, Lost Nite, Rare Bird, Buddah and Original Sound, have issued packages of historic R&B sides. This should be encouraged by writing letters to these companies urging them to issue more, and by contacting other companies and urging them to release such material.

Bim Bam Boom continues to also make such sounds available; through our associates, we are bringing you sides by the original 4 Fellows and the original Charmers, who recorded for Triboro and Central respectively. With this issue, we are also introducing The Heartspinners, one of the finest 50's oriented groups we have ever heard. Their first recording is now available for purchase on our label, and we are certain that you will be seeing a lot of this phenomenal group!

One apology. Because of the wealth of information we had available for publication in this issue, some of the regular features do not appear; these will, however, return in subsequent issues.

In closing, we would like to reflect for a moment on the last year and on the purpose of this magazine. It was formed, firstly, to bring together ALL types of persons interested in Rhythm & Blues groups of the 50's, and secondly, to bring an air of honesty, fairness and harmony to this field. We need not recall the unfortunate experiences which we all have had in the past, but we can hope that, through our joint effort, these questionable practices can be held to a minimum. Interest in the music of the 50's should be enjoyable to both the veteran and beginning collector, and we at BIM BAM BOOM would like to feel that we have made a significant contribution toward that interest. ∞

BIM BAM BOOM

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LETTERS TO THE EDITOR

DEAR EDITORS:

.....would like to see more articles on single artists and on groups which did originate in the New York area. Did R&B groups of the 40's start off sounding very "pop," and then develop the "R&B" sound of the 50's?

Greg Matheson, Australia

ED. NOTE: This issue features 2 West Coast groups, the Flairs and the Platters, and a single artist, Little Richard. See the column "For Collectors Only" for info on the 40's sound.

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DEAR EDITORS:

I Can't tell you how much I enjoyed, and to what extent I plan to enjoy, your publication. There is such a wealth of information and fine detail. Why not indicate the year span for discographies? It would be of particular interest to some collectors to know years for particular sounds. Keep up the collector approach and don't let up on those bootlegs.

Fred H. Allen, Jr.

DEAR SIR:

.....enjoyed your magazine. The only addition I would like to see would be the inclusion of master numbers along with the record numbers on your label lists.....

Harvey J. Karp

ED. NOTE:

The above two letters are typical of the type of suggestions which we have been receiving with respect to discographies. We have included master numbers whenever they were available (see HERALD/EMBER discography in this issue). We will, in the future, try to give years with these lists whenever we feel we can do it with accuracy. It is not always possible to do this.

DEAR EDITORS:

The interviews with Fred Parrish in #3 and the Harptones in #2 were the best ever on either group. Do you have intentions of doing an article on The Dubs, or on 60's accapella groups?

"Rebel," Hackensack, New Jersey

ED. NOTE: Thanks for the nice words. There will be feature articles on the Dubs and on accapella groups shortly.



Buck Ram AND THE PLATTERS

BY STEVE WASSERMAN

Rock n' Roll's first group to cross over from Rhythm and Blues to the Pop charts with consistency was the Platters. They are the most successful Black group in history with record sales in the millions. The group is considered the "Musical Ambassadors To The World". They have performed in almost every free country and many countries behind the "Iron Curtain."

This month, BIM BAM BOOM presents two interviews with gentlemen who were instrumental in making the Platters what they are...a musical institution.

The first interview was conducted with Buck Ram, a veteran composer and arranger. Buck discovered the Platters and became their manager, coach and all around mentor. Ram wrote most of the Platters' smash hits beginning with "Only You". In addition, Ram is responsible for the success of such groups as the Penguins, the Ink Spots and the Three Suns. Ram is president of the corporation that set up the original Platters and has the legal rights to the name. Though his group, now known as the Buck Ram Platters, has sole rights to the name, Buck has been plagued with other groups using the name. Many of the original members have been legally challenged by Ram and the corporation with the latter usually winning. At last count, aside from the Ram group, there were three other groups known as the Platters. One group is lead by the original bass singer, Herb Reed. Another group, billed as the original Platters, contains Paul Robi, Zola Taylor and David Lynch, three of the original five members. The newest addition to the list is Tony Williams' group. Sonny Turner, who performed with the Ram group from 1962 to 1970 also split and formed a Platters group but was stopped cold legally. He now bills his group as Sonny Turner, FORMERLY of the Platters, and Sound Limited.

Though Ram's group contains no originals, they put on a tremendous performance. The group consists of Monroe Powell (lead), Chico LaMar (2nd tenor), Ella Woods, Craig Alexander (baritone and cousin to Zola Taylor), and Gene Williams (bass).

The second interview is with Tony Williams, the Platters' original lead singer (the voice of the Platters). Tony sang lead with the group from their first recording on Federal to 1961 and is heard on all of their hit records. Williams left the group in the early 60's to perform as a solo. However, his career, after the split, went nowhere so Tony eventually left show business and for some eight years ran a restaurant in New York City. That was until February of 1971 when he made a triumphant return to show business at the ROCK revival show at the New York Academy of Music.

Since then, he has formed a group which he calls Tony Williams and the Platters. The group consists of Ernest Wright, (an original member of Little Anthony and the Imperials), Tony's wife, Helen and two other members. However, there are no original Platters in the group aside from Tony. The interviews with Tony Williams took place backstage at the Miami Beach Convention Hall and the New York Academy of Music.

Buck Ram was interviewed at the Newport Motel on Miami Beach where his group was performing.

So here are the interviews with Buck Ram and Tony Williams. Keep in mind, the popular Platters group is considered to be: Tony Williams (lead), David Lynch (second tenor), Zola Taylor, Paul Robi (baritone), Herb Reed (bass). Authors notes are found in parenthesis.

(KEY: SW - Steve Wasserman, TW - Tony Williams and BR - Buck Ram).



SW. HOW DID YOU MEET THE ORIGINAL PLATTERS?

BR. I met the original group through Tony Williams' sister, Linda Hayes, who is a great talent on her own. She had a hit on the "Offbeat" label in Los Angeles and I managed her for awhile till her husband decided to do so. She told me that she had a brother who sang. His name was Tony Williams and she brought him up to my office. I told Tony he was great but I did not know what I could do with a tenor, a Black one at that. In those days, it was the hardest thing in the world to sell. I asked Tony if he would like to sing in a group because groups were the thing. The Midnighters, Five Keys and Crows were popular at the time. Tony told me he was already singing with a group of friends and they called themselves the Platters. (The group originally consisted of Tony, Cornel Gunter, Alex Hodge, his brother Gaynell Hodge and Joe Jefferson - this group never recorded). He brought the group to my office and they sounded like amateurs. I began working with them and coaching them. The group was originally started by Cornel Gunter who went on to the Coasters. (See Cornel's story in this issue). It also consisted of Alex Hodge, Gaynell Hodge and Joe Jefferson. They started practicing and Joe Jefferson and Gaynell Hodge left the group. Herb Reed joined the group at this time. Just before they recorded for King, Cornel left the group and was replaced by David Lynch. The group on Federal consisted of: Tony Williams, Alex Hodge, Herb Reed and David Lynch. We cut several sides for Federal and nothing happened. I saw the group was not doing well so I called up a group called Shirley Gunter (Cornel's sister) and the Queens. I took Zola Taylor out of the Queens. She was the cutest little kid and had that spark. The guys became jealous because Zola was going over so well and they started to work harder. Alex left the group and Paul Robi joined. Just before Paul joined the group, Zola and the group cut a couple of more sides for Federal but again nothing happened.

SW. WAS PAUL ROBI THE BROTHER OF ZOLA TAYLOR?

BR. Paul was not Zola's brother but because she was 15 years old, we publicized that he was her so she would be protected. Paul didn't even know Zola when he joined the group.

SW. HOW DID YOU GET THE RECORD DEAL WITH KING RECORDS?

BR. The A. & R. man at King at that time, a guy named Sid Peninsky, who is now in Honolulu. Johnny Otis and I were going to form a record company with two or three groups including the Platters. They had one record with which nothing happened. We went to King and cut several sides, one of which was the original version of "Only You". Syd Nathan, King's owner, said "Only You" was so bad that he would not release it if we cut another side free. We did have a couple a nice selling records on the West Coast, 20,000 to 25,000 copies. However King was strictly a Rhythm and Blues label and they weren't pushing anything unless it hit. We left King and went to Mercury and recorded "Only You" again. King Records tried to sue us but couldn't so they released the first version of "Only You" even though they had agreed not to and it sold a lot of records. People came to us and said there was something wrong with the "Federal" record because it was so bad.

SW. WAS IT TRUE THAT MERCURY ONLY WANTED THE PENGUINS?

BR. Yes, I was managing the Penguins and had a hit with "Earth Angel" on the Dootone label. Mercury wanted the Penguins and I told Bobby Shad, Mercury's A. & R. man at the time, he could have the Penguins if he took the Platters. We had already recieved a \$5,000 advance for the Penguins and when they told me they didn't want the Platters I stood firm and said no Platters, no Penguins. They finally gave in and signed both groups. Strangely enough, they put out the

Penguins' record and it didn't come up to want they expected. Mercury released "Only You" and Little Jeannie Bennett (Buck Ram's partner) took the record around to radio station after radio station trying to get it played for a long nine months. Finally, Bob Salter a local D.J. in Seattle played the record and it broke wide open. The recording session in which "Only You" was recorded at was a very interesting session. You have to be lucky in this business. It's more luck than talent, I should know. We went into the studio, recorded four sides with the Penguins and the rest of the time set aside for the Platters. We recorded three sides with the Platters but when we got to "Only You" the piano player had to leave to make another session. Bobby Shad was going to tell us to forget about it but I insisted we do "Only You". He wanted to know how we could do it without the piano. I said I would play even though I knew very little piano. That was the only time I recorded. Ernie Freeman backed us up on the record. At that time he was just coming up in the business but he had a lot of good musicians.

SW. DID YOU WORK WITH BONES HOWE? (HOWE IS THE PRODUCER OF THE FIFTH DEMENSION)

BR. Yes, I had a studio at my house and Bones got all his experience at my studio. He helped equip the studio. Bones is a very good musician and plays the drums. We did a lot of commercial work in the studio.

SW. HOW DID THE BREAKING UP OF THE ORIGINAL PLATTERS COME ABOUT?

BR. When I organized the group, I suggested to Tony that he become the leader because of the problems with the Ink Spots. I wrote some of the Ink Spots' songs and had originally worked with them. Tony refused and said that he did not want to be the leader, just a member. So we incorporated, formed the Five Platters, Inc., in order to protect the Platters. We gave each member stock in the corporation. To prevent what happened to the Ink Spots from happening to them, each member signed a statement assigning the right to the name to the corporation. When Tony left, I pleaded with him not to get out of the business. However he quit on his own accord and stayed out of it for almost eight years. I hear from Helen his wife, from time to time but never from Tony, I can't understand why. The Platters stayed together without Tony who was replaced by Johnny Barnes for about a year. He left and we got Sonny Turner. When he joined the group, he was a Bill Kenney type lead singer. (Kenney was lead of the Ink Spots). I had to work with Sonny, not to copy Tony, as we could never do that. We try not to change the image of the records. We went along for a while and all of a sudden we started having problems with Zola. Herb Reed suggested we buy her out and that is what the corporation did. That was two years after Tony left. The year after that, I bought out Paul Robi personally. Two years after that, I bought out David Lynch.

SW. WHY DID THESE PEOPLE LEAVE?

BR. Well, why is it the only original group left in the business today is the Mills Brothers? People just don't get along. They used to fight like cats and dogs. They were just too close to each other. Even with the group we have now, the nicest people in the world but we have to take vacations away from each other once in a while. The original group was very close and did a lot of promotional work and travel. We went to almost every country in the world. We were the Beatles



THE PLATTERS (Recording For Federal Records)

TOP: Right-TONY WILLIAMS Left-DAVID LYNCH
MIDDLE: ZOLA TAYLOR BOTTOM: Right-PAUL ROBI Left-ALEX HODGE

of our era. As a matter of fact, I will say, if the Platters were white, they would have been as big as the Beatles. That's what the problem was with black talent. It is still true today. It still exists unfairly.

SW: HOW MANY GOLD RECORDS DO THE PLATTERS HAVE?

BR: Sixteen. Three of our gold records sold ten million copies. We have three albums that have gone over the million mark and two that went over three million. They were "Encore of Golden Hits" "More Encore of Golden Hits" and the last album on Mercury, "The New Soul of the Platters - Campus Style". That album was done strictly for a college market and did very well for Mercury. We also have two platinum records. Incidentally, Tony's first single release on Reprise, "Sleepless Nights" sold 200,000 copies and could have been a smash hit, but Tony is weak. It has been five years since we recorded our last hit song. You have the Platters with Tony and the Platters with Sonny. Those are the only two leads who recorded with the Platters. We have already recorded half an album with all the songs being lead by Monroe Powell and Chico LaMar, two of the current Platters.

SW: I UNDERSTAND YOU HAVE GOTTEN YOUR RELEASE FROM MUSICOR RECORDS.

BR: Yes, unofficially.

SW: WHAT DO YOU SEE IN THE FUTURE FOR THE BUCK RAM PLATTERS?

BR: Well, having screened about one hundred different people and having found the people I want to keep for the Platters, I am getting my kicks writing for them now and putting things together. Now that we have the group, we are going to find a home. We are dealing with three different labels. We've got material picked out - some of it updated and some old standards which fit Monroe better. We are making plans now to cut an album with all the old Platters' songs done the way we do them now. We hope to get back on television. We are going to shoot some film and video tape and send it to the stations. Since this is a new era of Oldies but Goodies and because the Platters were instrumental in starting the whole thing, the people who come to see us now ask where Tony is and where the rest of the Platters are. They come to hear the songs and reminisce with nostalgic feeling. We are giving them that feeling our own way, The Buck Ram Platters' way. In all our advertising, we never tell the people we are the original Platters. The only original Platter, if there is such a thing, is me. I was instrumental in starting it, writing and arranging the songs, coaching them. We tell the people they are coming to see the Buck Ram Platters and to hear the songs affiliated with the Platters.

SW: HAVE YOU REACTIVATED THE FLARES?

BR: The Flairs were our number one group at one time. We had the stable with the Penguins, Colts (see issue #3 Bim Bam Boom), Platters, Queens and Sugar and Spice. The Flairs were a much better group than the Platters. What I mean is, they were a much better working group. They were kids and very exciting. They used to rehearse everyday and it showed. Cornel Gunter was with the original Flairs on the Flair label. As you see, Cornel was involved in the family with the Platters, the Flairs and the Coasters. The Flairs were so young the army grabbed them and that was the reason the group broke up. After awhile we received a lot

of requests for the Flairs and reformed them with Cornel as lead again. They had a big hit on the ABC Paramount label with a remake of the first Flairs record on Flair, "She Love To Rock". After this second group broke up, Aaron Collins and George Hollis formed another Flares (different spelling) along with Willie David, Thomas Miller and Miss Patience Vallentine. They had a very big hit with "Footstomping" on the Press label. Now with the revival, we have gotten requests again for the Flairs. We tried to locate the members with little success. We did find Aaron, who is the brother of the Teen-queens. Aaron wrote "Footstomping" and "Eddie My Love". However, he was working in the city and did not want to leave his job so we did nothing about it. There was a singing group working up in Canada calling themselves "The Fabulous Platters" and Jeannie flew out there to speak to them about using the Platters name and material. They were so good that Jeannie brought them into our group and they are now called the Buck Ram Flares.

SW: Thank you very much for taking the time to talk to us and I am looking forward to talking with you in the years to come.

BR: You are very welcome. I hope the "Bim Bam Boom" readers enjoy reading our story.

~~~~~ TONY WILLIAMS ~~~~~

SW - Steve Wasserman
SF - Steve Flam
TW - Tony Williams

SF - HOW DID YOU BECOME INTERESTED IN SINGING?

My father, Ed Williams was a preacher and I used to sing in choirs in New Jersey when I was a young boy. As I grew older, I sang as a single around the area and became good friends with Larry Harrison and Gregory Carroll of the Four Buddies, Able DeCosta, Jimmy Breedlove and Ollie Jones of the Cues. I was also good friends with Luther Dixon. (Ollie also sang with the Ravens)

SW - HOW DID YOU MET THE ORIGINAL PLATTERS?

TW - In 1953, my sister Linda Hayes had a hit record called "Yes I Know". It was the sequel to "I Don't Know" by Willie Mabon. Linda asked me if I wanted to go to California with her and I said yes. In 1953 I started hanging out in a local night spot in Los Angeles called the "Club Alabama" and harmonized with a couple of guys. Cornel Gunter, Joe Johnson, Alex Hodge and his brother, Gaynell. Linda took me to Buck Ram's office one day and introduced me as a solo performer. Buck told me that he had no use for a solo tenor and wanted to know if I would sing with a group. At this point, I told him that I was singing with a group called the Platters. I went back and got the guys from the "Club Alabama" and we auditioned for Buck and he signed us. Several major changes took place in the group and we eventually wound up with the following personnel: David Lynch, Paul Robi, Zola Taylor, Herb Reed and myself. Zola came from Shirley Gunter's Queens, Shirley is the sister of Cornel Gunter who originally formed the Platters. We pushed Zola and she became a personality with the group.

SF - HOW DID BUCK HELP YOU IN THE EARLY YEARS?

TW - Buck had studied classical music and became our teacher, we all knew how to sing but Buck rounded the edges and we developed our polished style. He got us our first recording contract with King and when Mercury didn't want us he stood by us all the way. You see, Mercury wanted the Penguins and Buck told them that they had to take us too. They did and the rest is history.

SF - HOW WAS THE FEELING, BEING THE MUSICAL AMBASSADORS TO THE WORLD?

TW - Many things I liked about it and many I didn't. We traveled all over the world and performed in almost every country.

SF - WHY DID YOU LEAVE THE GROUP?

TW - I felt that my voice was going because I was not singing right. I wanted to study voice, which I eventually did. I told the rest of the group about my desire and they said I was singing all-right and didn't need to study. I felt differently and left the group around 1961.

SW - WILL THE FIVE ORIGINAL PLATTERS EVER RE-UNIT?

TW - Never again in life. We have different lives now. We feel somewhat differently but we are somewhat together in our separation. We occasionally see each other.

SW - WHAT MADE YOU RETURN TO SHOW BUSINESS?

TW - I always knew that I would return to show business, I just waited until the time was right and I feel this is the right time. During my absence, I studied voice and now I am performing full time again with my new group which includes my wife Helen.

SW - HOW HAS BUCK RAM REACTED TO YOUR RETURN TO SHOW BUSINESS?

TW - He kind of got bugged, I imagine he figured that he owned me. He got somewhat angry because I changed managers. My wife, Helen, is my manager now. I can't say anything about Buck's group because I haven't heard them sing.

SW - HE HAS SUED SEVERAL PEOPLE FOR USING THE PLATTER NAME LIKE HERB REED AND SONNY TURNER. HOW DO YOU FEEL ABOUT IT?

TW - That's his particular form of attack. I just counter sue him. Buck always had law suits since the beginning so it's nothing new.

SW - WHAT IS YOUR OPINION OF THE ROCK REVIVAL?

TW - I think it's wonderful. We were entertainers who came in a rush. The younger generation, I grant you, has a different outlook on certain things. They are right in some of their ways and wrong in others. All music is good, regardless of what type of music, it will touch somebody's ear if you play it long enough.

SW - WHAT ARE YOUR PLANS FOR THE FUTURE?

I hope to do bigger and better things. I hope to expand. I hope to bring a lot of what we say soul-which is enjoyment. It is beautiful when you can, more or less, expand and let people enjoy what you do. This is the stage I followed. I followed three stages in my life. It's like your scout's honor. First you prepare for what you want to do. Then you meditate for many things. You prepare for many things. Then you pick the one single thing and that's when you are dedicated. So it's preparation, meditation and dedication.

SW - THANK YOU VERY MUCH FOR TALKING WITH US.

TW - You're very welcome.

PAUL ROBI

BY STEVE WASSERMAN

Just before we went to press, Steve Wasserman had the opportunity to talk to Herb Reed, the original bass of the Platters. As an added bonus to the Platters story, Bim Bam Boom presents the following article.

Recently, this writer had the opportunity to interview a third gentleman closely involved with the growth of the Platters, Herb Reed.

Reed was the bass singer of the group from 1954 to 1969. Unlike many bass singers, Reed's voice is natural and not a put on. He talks the way he sings.

I first met Reed while he was with Buck Ram's Platters in 1969. Frankly, he was less than pleasant. The reason for that became obvious a few days after that first meeting. A story appeared in the Miami Herald saying Reed had left the Platters and formed his own group using the name. Reed was the last original member of the Platters to leave.

Now, three years later, Reed is more or less amiable and more cooperative. He is legally unable to call his group the Platters so his billing is somewhat awkward, "Herb Reed, one of the original Platters, and his group. Reed's group consists of three former Buck Ram employees, Liz Davis, Ron Austin and Nate Nelson (formally of the Flamingos).

I saw Reed's group perform at the Marco Polo Motel in Miami Beach and his act is slick, professional and well done. The fifth member of the group is Duke Daniels and Nelson sang lead on most of the numbers.

Prior to show time, I asked Reed about the early days with the Platters. "I was a teenager singing in a gospel group in Los Angeles. I wanted to continue singing, so a couple of guys and I formed the Platters."

He refused to tell me how he met Buck Ram and seemed somewhat bitter about Tony Williams. "I was in the group before Tony ever joined". Reed reported. He added, "Tony thought he was the whole group and left to do a solo. He flopped. Now someone probably told him to go back into show business and capitalize on the name."

Being an original Platter, Reed was a member of the corporation, the Five Platters, Inc. When asked why he dropped out of the latter organization, Reed commented, "The corporation was making more enemies than anything else. I didn't want to see something I had worked all my life for go down the drain." Concerning Buck Ram, the veteran performer said, "He thinks he's God."

However, Reed did go along with his former associates, Ram and Williams, in saying that the five original Platters would never again re-organize. Like Ram and Williams, Reed also thinks that his side of the Platters controversy is the just side.

While in New York recently, this reporter saw a four, not five man group at a Brooklyn night club and they called themselves the Platters. In addition, one of the members of that group, Earl Marcus actually claimed on stage he was an original Platter and his group was the legal one. Knowing Marcus was stretching the truth somewhat, I explained the situation to Reed and asked him if the Platters ever had a member named Earl Marcus. Reed's reply was, "He never even washed our cars."

THE GROUP MEMBERS!

* **BUCK RAM:** A member of the Bar of the State of California, Buck Ram studied law at the Univ. of Illinois and Southern California. He also studied music at Southwestern University with Joseph Schillinger and thought of composing nothing but "Long-Haired" music, but a man with so much soul had to branch out and started writing Pop, Rhythm N Blues, and Country and Western songs. His self-expression didn't begin and end with just writing songs, for he arranged for many of the named bands including the late Glenn Miller, Duke Ellington, Cab Calloway, and Count Basie along with writing material for The Versaille Floor Show in New York and the Grand Terrace Show in Chicago. When only in his early twenties, Buck Ram had established himself as a success in the music world, but at the height of this success he made the mistake of moving to California to write a picture. With the heart of the music industry in New York City and being unknown on the west coast, plans began to go all wrong and Buck's work seemed to be in vain for he faced nothing but reverses in everything he attempted. Relentlessly he drove himself until his physical strength gave out and he was forced to retire from the music business entirely for nearly two years. People thought of him as a has-been if they bothered to think of him at all, and when he did regain his health and was ready to start again, he found the writing, publishing and recording business entirely changed and all his past contacts gone. There was no choice but to start from the bottom again.

He started his come-back by searching for good talent to record his songs, that he met Jean Bennett, a young secretary who had survived most of the disillusionment and disappointment of the unknown artist trying to get a start. She had faith in Buck's work, and decided to use her education and experience in helping Buck build a company in which he could write, produce and develop new talent. Together they founded and built PERSONALITY PRODUCTIONS INC. AND PERSONALITY PROMOTIONS, which grew at a rapid pace and built up a stable of top talent, The Platters, The Penguins, The Flairs, The Colts, Dolly Cooper, The Cues, The Harris Sisters, The Empires, Joe Houston, Linda Hayes and Young Jessie.

Buck Ram - writer, arranger, producer, Talent scout and artists' coach has proven himself to be an equal success in each of these fields, and as far as the world of music is concerned, he can truly be called the Master of All Trades and the Jack of None.

* **TONY WILLIAMS:-** Born in Elizabeth, New Jersey, youngest of seven children, he has five sisters and one brother. Comes from a very talented family, his mother was a church soloist and his sister writes songs. Another sister, Linda Hayes was a popular recording artist. His brother is a portrait painter. Tony and Linda studied voice and had early training as gospel singers. Tony always wanted to be a singer from his childhood. During his last three years at High School, Tony was a member of the football team. After high school, Tony enlisted in the Air Force for three years and was assigned to the Special Service Dept. and was the featured vocalist with his company band. He was stationed in Texas and later sent to Guam, Japan and several other South Pacific Islands. Upon his discharge from service, Tony held the rank of Sergeant. Immediately after his discharge, he started his career in show business and performed as a soloist in many of the clubs in the New York- New Jersey area. Tony decided to move to California and try his luck. Tony worked as a car washer by day and a singer by night. Shortly after, he met the Platters and Buck Ram.

* **PAUL ROBI:** Born in New Orleans, was the nearest to being a professional singer when he joined the group. He studied piano for eight years and worked in clubs as a single doing his own accompaniment. Buck Ram felt that he showed promise as a writer and arranger and was encouraged to continue his studies in the field of music. Paul did most of the emcee work for the group and acted as spokesman for the group.

* **DAVID LYNCH:** Was raised by foster parents in St. Louis Missouri. He left home at the age of 13. His brother was a prize fighter and David also had a passion to enter the ring. David traveled all over the world while he was in the Navy. He does lead on the jump numbers. He met the Platters while working as a cab driver in Los Angeles.

* **ZOLA TAYLOR:** A native of Los Angeles. Besides singing, she writes and plays the piano. Zola made her singing debut on an amateur show and song Fats Dominos' "Every Night About This Time". She also sang with various small bands in the Los Angeles area and made her first recording with the Queens on the RPM label in 1954.

* **HERBERT REED:** Last but not least; Herb is the big bass voice of the group. Small in size, Herb makes up for it with his great natural voice. On stage, he is the "funny" man of the group. He hails from Kansas City, Missouri and has always loved music and dramatics. He wrote his High School play, "Freshman Frolics" and was once a member of the famous "Wings Over Jordan Choir". While in the service his tenor voice changed to a deep bass.

You have just finished reading three interviews with members of the original Platters, counting Buck Ram as an original member. Their stories are almost alike in fact with a few minor variations. The feelings among the members about each other must be taken into account. It is a shame that the original group, which gave the world so many hours of listening enjoyment, fell into the state that they are now. Numerous legal battles, several groups competing against each other and feeling the way they do about each other. Someday the full and complete story of the Platters will be told. We at "Bim Bam Boom" hope the members will again reform and take their rightful place on the stages of the world.



The Platters

THE PLATTERS

DISCOGRAPHY

TITLE

GIVE THANKS (F-364)/HEY NOW (F366)	FEDERAL #12153
I'LL CRY WHEN YOU'RE GONE (F363) / I NEED YOU ALL THE TIME (F365)	12164
ROSES OF PICARDY (F410) / BEER BARREL BOOGIE (F412)	12181
TELL THE WORLD (F411) / LOVE ALL NIGHT (F409)	12188
SHAKE IT UP MAMBO (F435) / VOO-VEE-AH-BEE (F433)	12198
TAKE ME BACK, TAKE ME BACK (F436) / MAGGIE DOESN'T WORK HERE ANYMORE (F434)	12204
ONLY YOU (F419) / YOU MADE ME CRY (F417)	12444
TELL THE WORLD (F411) / I NEED YOU ALL THE TIME (F365)	12250
GIVE THANKS (F364) / I NEED YOU ALL THE TIME (F365)	12271
PLEASE HAVE MERCY (K9558) / OCHI PACHI (K9557) (LINDA HAYES & THE PLATTERS)	KING 4773
ONLY YOU (7012A) / VOO VEE AH BEE (7012B)	POWER 7012
ONLY YOU (AND YOU ALONE)-(11548) / BARK, BATTLE AND BALL (11545)	MERCURY 70633
THE GREAT PRETENDER (12070) / I'M JUST A DANCING PARTNER (12071)	70753 11/3/55
(YOU'VE GOT) THE MAGIC TOUCH (12457) / WINNER TAKE ALL (12456)	70819 2/20/56
MY PRAYER (12624) / HEAVEN ON EARTH (12628)	70893 6/6/56
YOU'LL NEVER KNOW (13638) / IT ISN'T RIGHT (13649)	70948 8/17/56
ON MY WORD OF HONOR (12630) / ONE IN A MILLION (13674)	71011 11/15/56
I'M SORRY (12626) / HE'S MINE (13651)	71032 1/30/57
MY DREAM (14847) / I WANNA (11546)	71093 4/4/57
LET'S START ALL OVER AGAIN (14902) / WHEN YOU RETURN (14901) (TONY WILLIAMS)	71158 7/10/57
ONLY BECAUSE (14905) / THE MYSTERY OF YOU (14907)	71184 8/23/57
HELPLESS (16484) / INDIFF'RENT (16158)	71246 12/11/57
TWILIGHT TIME (16506) / OUT OF MY MIND (17022)	71289 4/4/58
YOU'RE MAKING A MISTAKE (14846) / MY OLD FLAME (16453)	71320 6/7/58
I WISH (16485) / IT'S RAINING OUTSIDE (16866)	71353 9/21/58
SMOKE GETS IN MY EYES (15493) / NO MATTER WHAT YOU ARE (16486)	71383 11/23/58
ENCHANTED (18086) / THE SOUND AND THE FURY (18179)	71427 3/29/59
REMEMBER WHEN (15502) / LOVE OF A LIFETIME (18088)	71467 6/28/59
WHERE (18087) / WISH IT WERE ME (18085)	71502 9/13/59
MY SECRET (18983) / WHAT DOES IT MATTER (18984)	71538
IT'S RAINING OUTSIDE () /	71553
HARBOR LIGHTS (18887) / SLEEPY LAGOON (18918)	71563 1/31/60
EBB TIDE (18922) / (I'LL BE WITH YOU IN) APPLE BLOSSOM TIME (19812)	71624 5/22/60
RED SAILS IN THE SUNSET (18915) / SAD RIVER (18921)	71656 8/7/60
TO EACH HIS OWN (18180) / DOWN THE RIVER OF DREAMS (18914)	71697 10/16/60
IF I DIDN'T CARE (15492) / TRUE LOVER (21520)	71749 1/15/61
TREES (19816) / IMMORTAL LOVE (20479)	71791 4/9/61
I'LL NEVER SMILE AGAIN (15501) / YOU DON'T SAY (17024)	71847 8/6/61
SONG FOR THE LONELY (21844) / YOU'LL NEVER KNOW (21377)	71904
IT'S MAGIC (21378) / REACHING FOR A STAR (21842)	71921 2/17/62
MORE THAN YOU KNOW (24180) / EVERY LITTLE MOVEMENT (24179)	71986
MEMORIES (25637) / HEARTBREAK (25636)	72060
I'LL SEE YOU IN MY DREAMS (25643) / ONCE IN A WHILE (26487)	72107
HERE COMES HEAVEN AGAIN (26812) / STRANGERS (28520)	72129
VIVA JU JUY (27774) / CUANDO CALIENTA EL SOL (27776)	72194
JAVA JIVE (29640) / ROW THE BOAT ASHORE (72242)	72242
SINCERELY (29632) / P.S. I LOVE YOU (29633)	72305
LOVE ME TENDER (31570) / LITTLE THINGS MEAN A LOT (31561)	72359
I LOVE YOU 1000 TIMES (10681) / DON'T HEAR, SPEAK, SEE NO EVIL (106382)	MUSICOR 1166 4/30/66
DEVRI (1195A) / ALONE IN THE NIGHT (WITHOUT YOU) (1195B)	1195
I'LL BE HOME (1211A) / (YOU'VE GOT) THE MAGIC TOUCH (1211B)	1211
WITH THIS RING (1229-1) / IF I HAD A LOVE (1229-2)	1229 2/25/67
WASHED ASHORE (1251-1) / WHAT NAME SHALL I GIVE YOU MY LOVE (1251-2)	1251 7/1/67
SWEET SWEET LOVIN' () / SONATA ()	1275 12/21/67
LOVE MUST GO ON () / HOW BEAUTIFUL OUR LOVE IS ()	1288
HARD TO GET A THING CALLED LOVE () / WHY ()	1322
FEAR OF LOVING YOU () / SONATA ()	1341

ECHOES OF A ROCK ERA

Roots Music Of Today's Rock 'N' Roll



From Roulette Records
"Where It All Began"

THE FLAIRS

BY: LYNN MCCUTCHEON

Cornell Gunter is currently touring the country with a group he calls the Coasters. Ted Harper (formerly of the Penguins) and a bass known to me only as "Buster" (formerly of the Shields) are the other two members of the group. I was fortunate enough to catch him recently between shows at the Kennedy Center in Washington. Here is the essence of what he told me.

Cornell began singing in Junior High School in Los Angeles. In this particular school third period was an assembly period largely given over to students and student groups that wished to perform. Out of this "Starlite" period came a group of boys who were to become the Flairs. The original unit consisted of Obediah "Young" Jessie, Cornelius Gunter, Thomas Fox, Beverly Thomson and Richard Berry. The group's first record was "I Had A Love", and the artists were listed as the 5 Hollywood Blue Jays on Recorded In Hollywood. The Bihari brothers owned the label and it was about the same time that they decided to convert their Flair label (for specific dates consult my book) from country and western to rhythm and blues. They renamed their new group the Flairs and did another take of "I Had A Love" (It is rumored that Will Jones of the Cadets sang bass on the Recorded In Hollywood version). Cornell confirmed my long-suspected hunch that the Rams and the Chimes were in fact the Flairs. Furthermore, he claimed that the Ermines were the entire Flair unit, which recorded for ABC. The Ermines went to the L.A. based Loma label "about 1956". Loma was owned by a DJ named Zeke Manner and it was Zeke who shortened Gunter's name to Cornell. The Flairs disbanded shortly after their two ABC Paramount recordings. I forgot to ask about their recording of "I'd Climb The Hills and Mountains" on Buck Ram's Antler label but it's conceivable that the Antler personnel was entirely different. At any rate Gunter told me that Buck Ram now has the Flairs but that none of the members are original. I didn't ask him any of the details surrounding the dissolution of the Flairs but most readers are aware of the fact that Richard Berry and "Young" Jessie were recording material "on the side" with moderate success. My experience with the rise and decline of various R & B groups has led me to the belief that when one member gets star billing or begins to develop extra-group recording interests then a breakup is almost inevitable.

Beverly Thomson is now a policeman in Los Angeles while Thomas Fox is a jazz guitarist who plays L.A. nightclubs. "Young" Jessie has a record out now on the Tangerine label. Richard Berry is singing somewhere on the coast. Cornell Gunter joined the Coasters along with Will Jones right after the Coasters first two recordings. Taking the places of bass singer Bobby Nunn and tenor Leon Hughes, and were with the Coasters until Earl Carroll joined them. Shirley Gunter (of the Queens), Cornell's sister, has recently been a part of Ray Charles entourage and is "thinking about starting her own thing again." Will Jones is now a preacher in L.A.

Finally, this interview provided additional support for the notion that the L.A. groups of the early fifties were on a first name basis. Gunter cited Jesse Belvin as one of the leaders of these aspiring young singers, and noted that the Flairs backed up the Cadets on "Stranded In The Jungle". He further noted that he (Cornell) turned down a chance to be in the Platters in order to finish high school, and that he was the pianist on the Penguins' classic "Earth Angel".

The following records were recorded by the Flairs groups:

I Had A Love/Tell Me You Love Me	5 Hollywood Blue Jays	Recorded In Hollywood
Cloudy & Raining/So Worried	5 Hollywood Blue Jays	Recorded In Hollywood #185
I Had A Love/She Wants To Rock	Flairs	Flair 1012 (126/125)
Rabbit On A Log/Down At Hayden's	Hunters	Flair 1017 (138/137)
Tell Me You Love Me/You Should Care For Me	Flairs	Flair 1019 (139/140)
Pleadin' Heart/She Done Me Wrong	Whips	Flair 1025 (151/152)
The Fine One/Please, Please Baby	Five Hearts	Flair 1026 (153/154)
Gettin' High/Love Me Girl	Flairs	Flair 1028 (157/158)
Baby Wants/You Were Untrue	Flairs	Flair 1041 (185/186)
This Is The Night For Love/Let's Make With Some Love	Flairs	Flair 1044 (184/191)
My Hearts Crying For You/Love Me, Love Me, Love Me	Chimes	Flair 1051 (204/205)
The Big Break/Want Would You Do To Me	R. Berry & Flairs	Flair 1055 (215/214)
I'll Never Let You Go/Hold Me, Thrill Me, Chill Me	Flairs	Flair 1056 (212/213)
(Oh Oh) Get Out Of The Car/Please Tell Me	R. Berry & Flairs	Flair 1064 (229/230)
Rock Bottom/Sweet Thing	Rams	Flair 1066 (233/234)
She Loves To Dance/My Darling My Sweet	Flairs	Flair 1067 (235/236)
God Gave Me You/Don't Cha Go	R. Berry & Flairs	Flair 1068 (237/238)
How Can I Tell You/I Psy Opsie Ooh	S. Gunter & Flairs	Flair 1076 (254/255)
Headin Home/I Want You	S. Gunter & Flairs	Modern 989 (3030/3031)
Fortune In Love/I Just Got Rid Of A Heartache	S. Gunter & Flairs	Modern 1001 (3071/3072)
I'd Climb The Highest Mt. / Swing Pretty Mama	Flairs	Antler 4005 (798/799)
True Love / Peek, Peek A-Boo	Ermines	Loma 701 (101/102)
I'm So Used To You Know / You Broke My Heart	Ermines	Loma 703 ()
Keep Me Alive / Muchacha, Muchacha	Ermines	Loma 704 (106/105)
I'm Sad / One Thing For Me	Ermines	Loma 705 ()
In Self Defense / She Loves To Rock	Flairs	ABC 9698 (277/278)
Aladdin's Lamp / Steppin' Out	Flairs	ABC 9740 (468/467)
THE FLAIRS featuring Cornell Gunter, Richard Berry and Young Jesse - CROWN CLP-5356		
Tell Me Your Mine/Hold Me/You Should Care For Me/She Wants To Rock/Lonesome Desert/When I Was Young		
(I Had a Love)/My Heart's Crying For You/I Love You/Rock Bottom/I Want You To Be Mine.		

THE WILLOWS

BY MARCIA VANCE & PHIL GROIA

In the four months that have passed since the Willows made their appearance at the Academy of Music in New York City, we have, on separate occasions, interviewed Tony Middleton (lead), Richie Davis (1st tenor), Ralph Martin (2nd tenor) and his twin brother, Joe Martin (baritone), all original members of the Five Willows. Collectively (and individually) they have to be one of the nicest groups we have ever met and the time spent was delightful for all of us. Much of the following information might never have come to light if it hadn't been for the kind hospitality of Joe, Ralph and Richie, who invited me (Phil) to their home.

As the corners of 115th. Street and Lenox Ave. were the starting point for many New York groups, such as the Keynotes, The Charts, The 5 Crowns, The Harptones, The Bopchords, The Ladders, it was also the same for the Willows, who pioneered "street corner" singing in this neighborhood.

In 1952, while Tony was training to be a boxer, his fancy footwork and choreography brought him to Mrs. Clarisse Martin's house where he met Ralph and Joe Martin, Richie Davis, John Thomas "Scooter" Steele (who was the original bass) and Bobby Robinson (of Whirlin' Disc, Red Robin and Fury Records' fame) who later dropped out of the group before their recording career began.

The history of The Five Willows centers around Mrs. Clarisse Martin who "pushed, pulled and shoved" them through a recording career that spanned the years 1952-64. She would make the group practice every day just to pass time and keep the teenagers off the street. They would sing in hallways, at hospitals, church benefits and some dances held at Chelsea Vocational High School. There was some rehearsing with The Delltones, a female group, out of which emerged the famous jazz artist, Gloria Lynne.

Richie and the Martin twins always appreciated the music of Clyde McPhatter and The Drifters The Orioles, Swallows, Checkers and Dominoes but they developed a style of their own when Tony brought them a song (which a lot of people claimed to have written). It was at this time that the bass gimmick, at the beginning of MY DEAR DEAREST DARLING (the above mentioned song) and later, LITTLE DARLIN', was deliberately planned to be their trademark, just as the Ink Spots and the Mills Brothers had trademarks of their own.

At one time, in the very early days, The Willows were known as the Dovers and had Doc. Green singing with them, before he left to join the 5 Crowns. Doc's favorite number was the

WHIFFENPOOF SONG by the Cabineers so it was no wonder that the Willows then went to Abbey Records to record for Pete and Goldie Durain, who were their managers. In the two years that followed, Pete Durain moved his record company and changed the name to Allen Records, where MY DEAR DEAREST DARLING, WITH THESE HANDS, DOLORES and WHITE CLIFFS OF DOVER were released. The personnel on all the Allen Records was John Thomas Steele, Joe Martin, Ralph Martin, Richie Davis and Tony Middleton. Tony sang lead on WHITE CLIFFS OF DOVER, and MY DEAR DEAREST DARLING, while Richie sang lead on WITH THESE HANDS. Tony and Richie blended their voices together to do the lead on DOLORES.

LOVE BELLS was recorded on the Pee Dee label when Pete Durain broke away from a Mr. Allen (first name unknown) and formed his own record company. Richie sang lead on LOVE BELLS.

When Allen records went out of business, the next stop was Al Silver's Herald label, where they recorded LAY YOUR HEAD ON MY SHOULDER and LOOK ME IN THE EYE. Later, in 1955, Tony met Morty Craft, who had just left his two partners at London Records (Ray and Billy Maxwell) to form Melba Records. It was at this time that they changed their name to The Willows, because they felt that not mentioning a number was better for them in the event that occasionally they would appear on a date with only four men.

Tony's wife, Betty, had come up with the idea for a song about church bells ringing, which was to be sung in ballad tempo. At this time, Tony and the group felt that they should change their style (as well as their name) from their previous material. CHURCH BELLS MAY RING (done up-tempo) was a national hit (The earliest Melba releases were mislabeled as CHURCH BELLS MAY RING) and it was covered extensively by The Cadets, The Shirelles, Sunny Gale and most prominently by The Diamonds (Mercury label). Another trade mark of The Willows came about as Craft decided to dub in chimes, which were repeated on LITTLE DARLIN'. On the CHURCH BELLS session, the chimes were played by an unknown singer - Neil Sedaka - who at that time was about to become lead singer for a group called The Tokens who also recorded for the Melba label.

Although CHURCH BELLS was a million-seller for The Willows (selling even bigger than The Diamonds' version) the guys never got paid for it (writer royalties) because Morty Craft claimed bankruptcy. The Willows took him to court - won their case - but were only awarded \$200.00! Split between the five of them! And on a million seller!!

The Willows made four records for Melba. In addition to CHURCH BELLS, There was LITTLE DARLIN', an unreleased version of MY DEAR, DEAREST DARLING, the Ajax cleaning song, "DO YOU LOVE ME?". The latter record featured the bass riffing of Freddie Donovan. When the



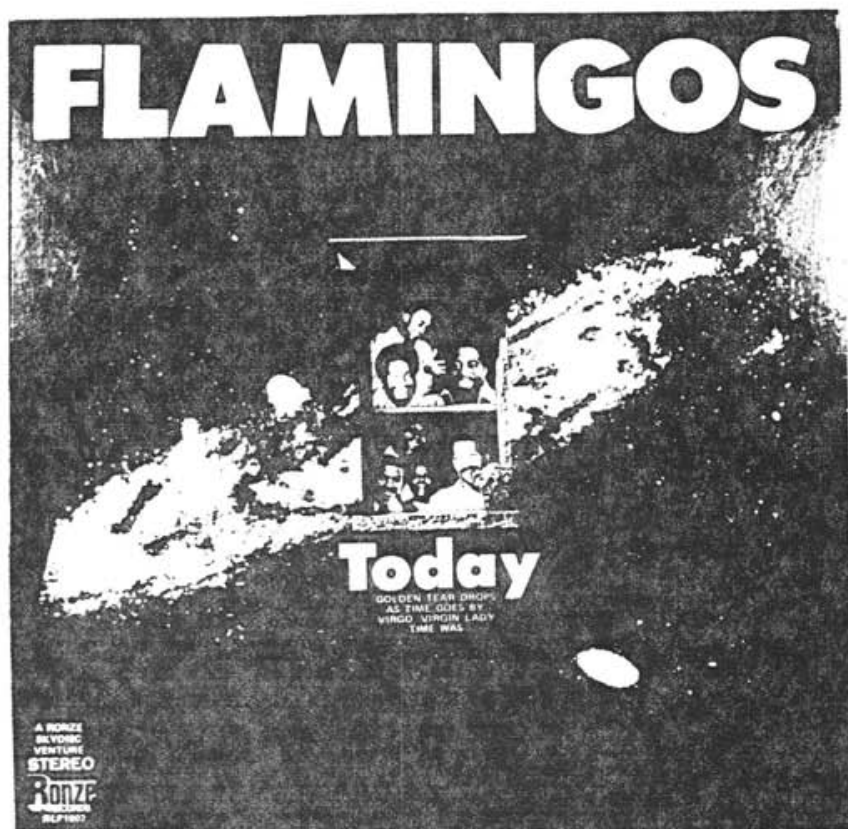
GROUP FROM LEFT TO RIGHT: Tony Middleton, Joe Martin, Freddy Donovan, Richie Davis & Ralph Martin. Picture was taken in 1956 and shows the group on stage at the Alan Freed Ester Show at the Bklyn. Fox.



THE CLASSICS

The Latest

By The



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The CLASSICS

by Steve Flam

The following interview was conducted with Emil Stucchio, lead singer of the CLASSICS.

Q - How did you get interested in singing?

A - The different styles of music on the air in the 1950's interested us in singing. The group lived on Garfield Place, Brooklyn, N.Y. We started harmonizing and fooling around on street corners and hallways. It sounded good and the group formed.

Q - How did you originally form the group?

A - Like I said, we came from the same neighborhood, we grew up together, were friends and the group formed.

Q - Who were the fellows?

A - Jammie Troy-Bass, Johnny Gambale-Second Tenor, Tony Victor-First Tenor, and myself, lead.

Q - Did any group influence your style?

A - We took a little from each group and developed our own style, similar to the Duprees.

Q - When did all this happen?

A - In 1958. We started singing at Teenage Hops and local shows around New York City.

Q - How did you select the name, CLASSICS?

A - We originally called ourselves "The Perenials". We were appearing at the Club Illusion on New Utrecht Avenue in Brooklyn. The M.C. of the show, a comedian called Sam Sardi, attempted to introduce us several times but could not say our name. He called us out on stage and said "How about using a simple name that I can pronounce?" We said if he had a better name, we would use it. He suggested the CLASSICS, and thats how we got our name.

Q - How did you receive your first recording contract?

A - We were very good friends with the Passions and they grew in the same.

A - We were very good friends with the Passions and they grew up in the same neighborhood with us. Their manager was Jim Gribble who at that time was also managing the Mystics. Louis Rotundo, one of the Passions, suggested that we audition. In the summer of 1959 we went to Jim Gribble's office and auditioned with four other groups for a contract with a record company called DART RECORDS, owned by Mr. Roger Sherman. We were picked on the spot.

Q - How did your first record come about?

A - Roger Sherman liked novelty records because he had a record called "Fat-Fat Mam-io" by the Chalets and was looking for another novelty song. We wrote "Cinderella" and Mr. Sherman liked it. A friend of ours, Jimmy Krescent, who was with a group called the Del-Rays, began writing songs at an early age, and some of them had been recorded. He wrote "So In Love" and Mr. Sherman liked that side also. We cut "Cinderella" and "So In Love" in 1959 at Bell Sound Studios, 56th Street in NY.

Q - What do you remember about your first recording session?

A - Being scared, very, very scared. I was 15 years old and we had an instrumental group called the Dematrons backing us up. It was a very frightening experience.

Q - Were they the group that recorded "Guitar Boogie Shuffle" on the Hunt Label?

A - Yes.

Q - How successful was "Cinderella"?

A - It was not a national hit, but was a regional hit around New York, Boston, and Philadelphia. We were told it sold 60,000 copies.

Q - How did the record change your life?

A - It wasn't a big hit but it did make a little noise and got us started. It was a good experience going on the road and rubbing shoulders with the big groups. Our first show out of town was for "Jocko" in Philadelphia. At that time they had segregation nights at a local roller ring. On Tuesdays and Thursdays they had the Negro Groups perform and on Mondays they had the White Groups. We went down on a Tuesday night, and since we were a white group, we asked "Jocko" if he wanted us to go on. He said, "Thats why I called you guys down here. They dig your record and I'm sure that they will like you". We went on and were given a warm reception and treated well.

Q - Did you notice a difference between the white and black groups in 1959 & 1960?

A - At that time the black groups were using heavy bass and high first tenor work. The white groups were harmonizing together, more like accapella, mostly together with two or three leads.

Q - What was your second effort?

A - We recorded a rare piece called "Angel Angela" for Dart Records. To my knowledge it was never released, but I think about 500 copies were pressed. Dart Records had gone out of business and that's way the record was released. Mr. Sherman, who owned Dart went into producing. Our third record was "Life Is But A Dream" b/w "That's The Way". They were two Harptone releases. Mr. Sherman sold the rights to these songs to Mercury Records and they were released in 1961. The Earls had their version of the song released a week before ours and it became a hit. Mercury didn't push our side.

Q - Did You Cut Any Other Records For Mercury?

A - No, but we did cut a disc for their subsidiary label, "Promo". We backed up Herb Lance and did a similar version of "Blue Moon" by the Marceles. The other side was "Small Boy Walking". We backed him up on only that one record. We had a short contract with Mercury and honored it. The record was billed Herb Lance and the Classics.

Q - Was there a difference between the studios of Bell Sound and Mercury?

A - Definitely, Mercury had the latest equipment and real professional people in the band and in the control booth.

Q - How did you form your version of "Till Then"?

A - Larry Lucie, who arranged the song was an old R/B arranger and his style had a lot to do with the old style of the Orioles, Ravens, and Dominos. He gave the song that old flavor.

Q - Your Style changed now. You were going with standards. Whose idea was it?

A - It was an agreement among the guys in the group and Andy Leonetti.

Q - When was "Till Then" recorded?

A - On Jan. 25, 1963. I remember the date because it was the day before my father's birthday. The record was released on the Music Note label. Roger Sherman was having financial trouble and went out of business. During our travels with "Cinderella" and "Life Is But A Dream", we came into contact with Andy Leonetti, who was managing the Chimes on the Tag label, and the Paragons. He was organizing his own label, and contacted us and asked if we wanted to record for his new label. We said we were interested and recorded "Till Then" which was a big success for us. We were told it sold 750,000 copies and has been placed on several "Oldies but Goodies" albums. We were also listed in the top 200 records on the survey conducted by ROCK magazine. It lead to many personal appearances for us all over the country, Calif. Florida, Chicago, Phil. We were rubbing shoulders with the big groups, The Dubs, Shells, Flamingos etc. groups we always wanted to be next to. It was a big thrill for all of us.

Q - After "Till Then" what was your next record?

A - We recorded "P.S. I Love You" in 1963 for the Music Note label but the record didn't get much air play. It was late 1963 into early 1964 and our style of music was going downhill. The English sound was in. The public didn't want to hear ballads. "P.S. I Love You" started out like a ball of fire. It got a good rating on American Bandstand and then it slacked off. We didn't get any appearances from it.

Q - Did You Cut Anymore Records After That?

A - Yes, but not for Music Note. Our contract was picked up by FGG Productions. We recorded another standard, "You'll Never Know" for Stork Records in 1965. It wasn't successful either. We then released a more modern sound "Over The Weekend". FGG went into producing records and they contacted Jubilee Records which put out "Dancing With You" and "Over The Weekend" on the Josie label. We hit that brick wall again. We recorded these sides in FGG's studios at 1650 Broadway, New York City.

Q - What Happened Next?

A - At the end of 1966 we signed with Piccollo Records. In early 1966 FGG started to go with the English Sound. They picked up a group called the McCoys. We asked for a release and they agreed. Piccollo Records was still interested in the old style and we recorded "I Apologize" an old Billy Eckstine standard backed with "Love For Today". The record was released in 1967 but went nowhere.

Q - Did The Group Break Up After This?

A - We stayed together but that was our last record. From then on we went under different agents and tried different styles. One of the guys owns a recording studio in Brooklyn. Another is a Commercial Artist. The group never really broke up but when nothing is happening there is no need to get together. We went for three years with nothing happening and when you have a family you have to look elsewhere for money. I became a cop. The fourth member of the group works in the Stock Market. We had to find other personnel that were interested in recording. Louie Rotundo and Jimmy Troy, Steve Misciagno and myself formed a new group. In 1971, the group changed its name from Classics to the Profits and recorded: "Wind"/"Vagabond" for the Sire label. Since late 1970, we have been touring the supper club circuit with Lou Rotundo and Kenny Gill. We have changed our name back to the Classics but we are not doing oldies. We are doing show tunes and have an act geared to the nite life set. This last year and a half has been probably our most successful, appearance wise. Maybe we have finally caught up to the entertainment rainbow. The group is presently working under the management of Kagan Ent. under the direction of Knorby Walters Assoc. **oo**

CLASSICS DISCOGRAPHY:

Cinderella / So In Love
Dart #1015 - (1959)
Angel Angela/Enie Minie & Mo
Dart #1032 - (1960)
Life Is But A Dream/That's The Way
Mercury #71829 - (1961)
Till Then / Enie Meenie Minie Mo
Music Note #1116 - (1963)
P.S. I Love You/Wrap Your Troubles In Dreams
Music Note #118 - (1963)
You'll Never Know/Dancing With You
Stork STL-2A - (1965)
Over The Weekend/Dancing With You
Josie - (1966)
I Apologize / Love For Today
Piccollo #500 - (1967)
Wind / Vagabond -
Sire #353 - (1971)

BACK-UP WORK:

Blue Moon/Little Boy - Herb Lance & the Classics
Promo #1010 - (1961)
Full Race Cam// ? ? - Jimmy Ringo & the Classics
Dart (1959)

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Relic LP 5001

< Relic L.P. 5003

Featuring: Life Is But A Dream, No Greater Miracle, (My Success) It All Depends On You, Laughing On The Outside, Love Me Completely, Gimme Some, I Remember, I Gotta Have Love, I Depended On You, High Flyin' Baby, Mambo Boogie, and others.

HERALD - EMBER

(THE AL SILVER STORY)

BY: FRED BAILIN



On the weekend of April 8th and 9th, WPIX-FM in New York presented the top 200 oldies as compiled by Rock Magazine. This was based on votes sent in to the magazine and taken at ballot boxes in all the major oldies shops in the area. With one exception, no record label was represented by more than one record in the top ten. The exception was the Herald-Ember complex, which was represented by an incredible three records! In recognition of this label's immense contribution to the history of Rhythm & Blues, Bim Bam Boom proudly presents the Al Silver Story, based on an interview conducted by Fred Bailin.

My initiation to the music business came in 1947 with the purchase of my own pressing plant. We were doing work for several small independent R & B labels, and this exposure resulted in my developing a real appreciation for this type of music. I felt that I could turn out records far superior to some of the ones which were being brought to me for pressing. In approximately 1950, Fred Mendelsohn, who is the business to this day, started the Herald label in New Jersey, but he could not maintain it for lack of funds. At this time, he was recording country type R&B sounds such as Little Walter and Eddie Boyd, which were not meeting with much commercial success. Fred asked me to join Herald as a partner, which I did, but he eventually had to step down, which left me as the sole owner. I had made up my mind by this time that this would be a pure R&B label such as Atlantic and Specialty. My chance came in 1953 when I met a songwriter by the name of Charlie Singleton, who took me to an audition of Joe Morris and His Band. Morris had just left Atlantic and was looking for a new label deal. Although the band was good, I was not really excited since I was looking for vocal group sounds, and none of his vocalists really caught my ear. I was on my way out when a girl came up from the back of the auditorium and began to sing. This girl, Fay Scruggs, better known now as Faye Adams, was under contract with Joe Morris to Atlantic, where she was getting nowhere. After hearing "Shake A Hand", I knew I had to sign her. Luckily, her Atlantic deal was about to end, and I was able to take her and Joe to Bell Sound to cut the side. This was my first recording session, but we turned out "Shake A Hand" and "I'll Be True". As you know, both of these turned out to be number one R&B records, and "Shake A Hand" did well over a million.

Just prior to this, I had become associated with Jack Angel, who co-owned the Ember label with Mercer Ellington, Duke Ellington's son. Mercer had left the label and Jack asked me to become a partner in Ember. Part of the deal was one master by The Embers called "Paradise Hill", which was released originally as Ember 101. Since Ember was unknown at that time,

we decided to re-release it on Herald. Although the group was black, the record had a definite pop flavor, a la the white groups of the early 60's. As a result, the record generated some excitement but did not sell well in the R&B market. Total sales were 150,000, and if the record had been released in the 60's instead, I am sure that it would have sold a million copies. As a result of the success I was having with Herald, I had no trouble attracting vocal groups to the label. One of the first to approach me was The Thrillers, a group managed by Joe VanBattle. They had originally recorded for the Thriller label, and then moved to Big Town for whom they recorded "The Drunkard".

Next, they changed their name to the Five Jets and recorded several sides for Deluxe. These are the same Five Jets involved in the famous Fortune Records misprint (See Issue #4, Bim Bam Boom, The Fortune/Hi-Q Story, for further details). It was at this point that they recorded their first and only record for Herald entitled "Lizabeth". I was now becoming quite involved with groups, and Herald released two records by the Five Willows (See The Willows Story in this issue), and a record by the Heralds. This group was originally the Billy Dawn Quartet which recorded for Decatur, after which they cut a cover version of "Crying In The Chapel" as the Four Dukes for Don Robey's Duke label.

The Heralds record did not do well, and Billy Dawn Smith, the lead singer, went on to become the manager of several groups. One of these, The Cashmeres, cut several sides for Mercury and one side for me in 1956. Next came Charlie and Ray, who first came to my attention via the Apollo amateur nights, where they had won for five consecutive weeks. After speaking with them backstage, I took them into the studio the next day and cut "I Love You Madly", which sold very well. At this time I also did one side with the Sunbeams, the same group which later recorded for Acme. One of my biggest hits, "Story Untold", came about when a group walked into my office for an audition. They explained that they did not want another "bird" name and were looking for something original. Since they came from Connecticut, the nutmeg state, this was an easy task. At any rate, I was knocked out by the sound and signed them immediately. Their second release, "Ship Of Love", was also quite successful, and I believe that this was one of the first R&B records to use sound effects. Another of my biggest hits did not come about quite as easily. I first heard the Turbans when they came in from Philadelphia for an audition. They sang a few accapella numbers, among them "Sister Sookie". Although I basically liked their sound, I did not care for the material. I asked an arranger friend, Leroy Kirkland, to rehearse them, and when we were ready to cut, we asked them if they had written any-

thing else. They sang part of "When You Dance", which I loved, and Leroy took the group to his home to help them finish it. It was an instant success, and they went on to record several other hits, though none was as big as "When You Dance". One day Elroy Peace, Ted Lewis' shadow, told me about a 7 year old boy named Little Butchie Saunders who was singing on Harlem street corners. He auditioned like a professional, and his grandmother, who was his legal guardian, signed an agreement with us on his behalf. Although the two records released on Herald never made it, I knew that some day he would be successful. One of the biggest problems in those days was keeping the groups supplied with hit material, and many of the acts were unhappy about the time lapse between releases. It was for this reason that I released many of my acts from their contracts, and why I didn't have someone like Butchie Saunders until he developed. He later went on to record a big hit as the lead singer of The Elchords. The song was "Peppermint Stick" and it was released by Good Records. At this point, I had another of my biggest successes with a group called the Mello-Kings. They came in from Westchester for an audition, and one of the songs they did, which was at that time incomplete, was "Tonight Tonight". I insisted that they complete it, and this was an overnight smash.

In 1959 I received a call from Ed Cohen, a distributor in Philadelphia. He had a local label called "Junior" on which he had sold 9,000 copies of a record in a few days. Kae Williams, the owner of "Junior" didn't have enough money to distribute it, and he air-mailed me a copy to convince me to take over distribution. I stalled for a few days and after I heard that ABC and MGM were hot on the record, I purchased it from Kae and put it on the Ember label. Dick Clark played this record, "Get A Job" by the Silhouettes, and the next day we had orders for 300,000 records, which were not yet pressed. That record sold one million copies in an incredible three week period. Late in 1961, the Herald label was still quite active. A master purchased at that time was a record called "Stay" by Maurice Williams and the Zodiacs. All though I liked the song, certain parts of the arrangement were weak, and I had them recut it. It was my last major hit on the label. Maurice Williams' original group had been the Gladiolas who recorded for the Excello label years before. Maurice was the writer of "Little Darling" and had the original version on Excello, but thenational hit was by the Diamonds on Mercury.

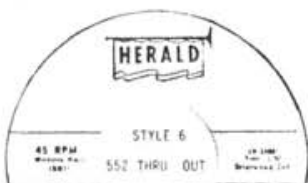
Before continuing with the Herald story, let's go back a couple of years and retrace the history of Ember. After Ember became a subsidiary of Herald, a friend of mine, Jim Gribble, who has unfortunately passed away, brought me a record by the Smoothtones called "Dear Diary". This was released as Ember #1001. It sold fairly well and established the label. I was sitting in my office one day, when my distributor in Hartford, Conn. called me and told me about a record on the Standord Label by a group called the Five Satins. He said that the record was cut in a church basement and had a very unusual sound which was selling well in the Conn. area. The owner of Standord, Marty Cogle, was going to lose the hit value of the record because he didn't have the money to press thousands of copies. I listened to the record and I was doubtful about it because it was so different. My distributor pleaded with me to buy the master. I got together with Marty Cogle and made a deal for

the record. The record, of course, was "In The Still Of The Night". Within a short time after the D.J.'s got it, we were swamped with calls and telegrams from distributors all over the country. The record on Ember sold over a million copies. In those days, bootlegging had just started and I am sure that the bootleggers sold another million copies of it. I purchased enough masters from Cogle to assemble an album called The Five Satins Sing, Ember 1008. We released "Wonderful Girl" as a single and it sold four hundred thousand. It seemed that Cogle could never again capture the sound of the first record, and none of their other records ever reached the peak of their first. The group was tried with top arrangers, even with strings, put to no avail. Perhaps these records would have been successful a few years later, but strings just did not go over in those days.

In these early days, Alan Freed was quite popular in Cleveland and he broke quite a few of my records there. When he came to New York we became very close friends. He induced me to leave my distributor and give my business to his brother. As it turned out, his brother went bankrupt owing me quite a bit of money. Alan promised to make it up to me. He played my records, not all, but those he felt had a chance to be hits. Peter Tripp on WMGM and Alan were responsible for breaking most of the R&B hits in New York, and they were powerhouses when it came to picking sides that would catch the public's fancy. The national showcase for records, however, was the Dick Clark show out of Philadelphia and I got to know Dick well. He would play a record, and within two days you would know if you had a hit. For example, in 1957 I recorded "Walking With Mr. Lee" by Lee Allen and "The Joker" by Billy Myles. Billy was a writer and didn't want to sing, and had to be talked into it. At any rate, I sent demos to the Clark office, and Dick called to tell me he liked the two records. He wanted to play them and to get both artists on the show. Lee Allen was a studio horn player and was difficult to find. We found him, of course, and he and Billy Myles appeared on the show. "Walking With Mr. Lee" broke open within a few days as did "The Joker". This resulted in Lee Allen being signed by a booking office and his immediately appearing at the Apollo, and in Billy Myles appearing on the Ed Sullivan Show. Unfortunately neither artist ever had another national hit.

I had several eastern hits by Vito and the Salutations in the middle 60's (See this issue for Vito and the Salutations story), and the last Herald release was by Patty and the Emblems, which sold about 200,000 copies in 1963.

In summation, I would like to give you a few thoughts about those days. They were very exciting days, because radio was much more free than today. There was no top 40 format, and a DJ could play what he liked, which resulted in the cross-over of R&B to the pop charts. Prior to that, R&B was limited, but this era saw the beginning of the universal acceptance of this type of music. Also, a hit record had a much longer life than today, and could go on for months as compared with the few weeks of today's records. The end of this era was marked by the emergence of the Beatles type sound, which prompted me to sell the catalog in 1965. All though it was taken over by Bell for release on the Flashback label, it never sold well as an oldies catalog. Apparently, collectors are reluctant to buy the sounds on the Bell label because they are not original.



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563 Maurice Williams & the Zodiacs Someday / Come and Get It 1511/1512
564 Dale & The Del-Hearts I've Waited So Long / Always & Ever 1513/1514
565 Dale & The Del-Hearts High Blood Pressure / Please 1515/1516
566 Dick Holler & Hollands King Ling / The Girl Next Door 1517/1518
567 Mello Kings Love At First Sight / She's Real Cool 1390/1393
568 Joanne Taylor & Tabs You Lied / Dapper Dan 1521/1522
569 Dynamics Forever / Betty My Own 1523/1524
570 Jay Dee Bryant I Could Have Cried / Come Summer 1525/1526
571 Tender Slim I'm Checkin' Up / Don't Cut Out On Me 1527/1528

- 572 Maurice Williams It's Alright / Here I Stand 1529/1530
573 Vocalaires Dance Dance / These Empty Arms 1531/1532
574 Nutmegs Rip Van Winkle / Crazy 'Bout You 1533/1534
575 Julie Gibson I Got News For You / You've Been Cheatin' On Me 1537/1538
576 Concorda Marlene / Our Love Wasn't Meant To Be 1539/1540
577 Premiers Diary Of Our Love / See Oh See 1541/1542
578 Concorda Cole & Frosty Morning / Don't Go Now 1543/1544
579 Sterling Brothers What Is This Called Love / Cabbage Head 1545/1546
580 Squires Why Should I Suffer / Walkin' 1547/1548
581 Neil Scott One Piece Bathing Suit / Little Girl 1551/1552
582 Fireside Singers Pretty Girl / Darlin' Come Home 1553/1554
583 Vito & Salutations Unchained Melody / Hey Hev Baby 1555/1556
584 Eddie & Channels Did I Hear You Right / Love's Burning Fire 1557/1558
585 Townsmen Is It All Over / Just A Little Bit 1559/1560
586 Vito & Salutations Eenie Meenie / Extraordinary Girl 1561/1562
587 The Mosquitos Wait A Minute / Blind Date 1563/1564
588 Kittens Five Don't Let It Happen Again/Nothin' 1566/1567
589 Jimmy Parker They Say / Everybody's Laughing At Me 1568/1569
590 Patty & Emblems Mixed Up Shook Up Girl/Ordinary Guy 1570/1571
591 Metrogene Myles Suffer / Some Tears Fall Dry 1572/1573
592 The Bad Boys What Do You Want With Me/It's More Like Voodoo 1574/1575
593 Patty & Emblems The Sound Of Music Makes Me Want To Dance/ You Took Advantage Of A Good Thing 1577/1578
594 The Videttes He's Gone For Good/What Makes The World Go Round 1579/1580
595 Patty & Emblems You Can't Get Away From Me/ And We Danced 1576/1581
596 Bobby Blue You There / Champagne 1582/1583
597 The Snowmen Cold & Frosty Morning / You Started It 1584/1585

EMBER Discography



101 MAROON & SILVER



RED WITH BLACK PRINT 45 RPM ON BOTH SIDES 2 LINES
TINY CAPS FOR RECORD #'S



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"LOG" STYLE PRINT WITH "LOGS" ON FIRE
45 RPM ON LEFT SIDE ONLY
LINES DISAPPEAR MULTICOLORED



BLOCK PRINT, LABEL NAME ON SIDE, RED FLAMES ABOVE
BLACK LABEL, SILVER AND WHITE PRINT

- 101 The Embers Paradise Hill / Sound Of Love
1001 The Smoother Tones Dear Diary / Crazy Baby
1002 Gloria Lynn Affection / Cool Daddy
1003 Jimmy Young That's Why I Love You / Need Your Love
1004 Miller Sisters Guess Who / How Am I To Know
1005 The Five Satins I Remember [In The Still Of The Night]/Jones Girl
1006 Naomi Caryl If You Want To Be My Baby/Before You Say Goodbye
1007 Concorda I'll Always Say Please/I'm Satisfied With R n R
1008 The Five Satins Wonderful Girl / Weeping Willow
1009 Larry Dale Hoppon' and Skippin' / Rock n' Roll Baby
1010 David Clowney Movin' and Groovin' / Soft Lights
1011 Starlites Pretty Brown Eyes / They Call Me A Dreamer
1012 Rudy Greene Juicy Fruit / You're The One For Me
1013 The Starlarks Fountain Of Love / Send Me A Picture Baby
1014 The Five Satins Oh Happy Day / Our Love Is Forever
1015 Tony Perry Trust In Our Love / I'm Yours Forever
1016 Cousin LeRoy Will A Matchbox Hold My Clothes/Highway 41
1017 The Colonairs Can't Stand To Lose You / Sandy
1018 L. Trotman Rock A Bop / Slow Train
1019 Five Satins To The Aisle / Wish I Had My Baby
1020 Rudy Greene Lonesome / Wild Life
1021 Starlites Boom Chica Boom / Tears Are Just For Fools
1022 Marktones Hold Me Close / Talk It Over
1023 Cousin LeRoy I'm Lonesome / Up The River
1024 Wally Hughes Convertible Car / Pug Nose & Pony Tail
1025 Five Satins Our Anniversary / Pretty Baby
1026 Billy Myles Honey Bee / The Joker
1027 Lee Allen Promenade / Walkin' With Mr. Lee
1028 Five Satins A Million To One / Love With No Love
1029 Silhouettes Get A Job / I Am Lonely
1030 Marktones Yes Sirree / Hey Girlie
1031 Lee Allen Strollin' With Mr. Lee / Boppin' At The Hop
1032 Silhouettes Headin' For The Poor House / Miss Thing
1033 Honeycones Betty Morretti / Cool It Baby
1034 Sonny & Jaycee Mister Froggie / You Keep Doogin' Me
1035 Fern Dee Dream Man / You'll Never Know
1036 Honeycones Vision Of You / Oh
1037 Silhouettes Bino Night / Voodoo Eyes
1038 Satins Night To Remember / Serenita Lolita
1039 Lee Allen Tic Toc / Chuggin'
1040 Viddy Biddy Baby / Schooner Blues
1041 Honeycones Gee Whiz / Rockin' In The Knees
1042 Bop Tones Be My Pussycat / I Had A Love
1043 Arlene DeMarco Don't Love Me / Mean To Me
1044 Miffin Triplets I Do / Someone Should Have Told Me
1045 Billy Myles I'm Gonna Walk / Price Of Our Love
1046 Lee Allen Jim Jam / Short Circuit
1048 Dean & Jean Top Young To Know / We're Gonna Get Married
1049 Honeycones Tell Me Baby / Your Face
1050 Ernie Kado My Love For You / Tuff-Enuff
1051 Wonders I'll Write A Book / Hey Senorita
1052 Jimmy Milner A Place In My Heart / Is It Fair
1053 Starlettones Will You Dream / Do You Remember
1054 Dean & Jean Turn It Off / Never Let Your Love Fade Away
1055 Davey Dee & Mudcats Puddle Jumper / Sultry
1056 Five Satins Shadows / Toni My Love

1032/1033
E1224/E1225

E2100/E2101
E2103/E2104
E2105/E2106
E2107/E2108
E2109/E2110

2111/2112
2113/2114
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2157/2158
2165/2167
2172/2173
2174/2175
2183/2185
2190/2191
2206/2207
1369/1370
2214/2215
2216/2217
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2159/2160
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2236/2237
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2182/2189
2247/2248
2249/2250
2251/2252
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2257/2258
2259/2260
2261/2262
2265/2266

- 1057 Lee Allen Creole Alley / Cat Walk 2269/2271
1058 George Tintley The Gypsy / I Wish 2272/2273
1059 Wade Cooper Oh Me Oh My / I'm Gonna Love You So 2274/2276
1060 George Tintley Wedding Bells / No Lonely Nights 2277/2278
1061 Five Satins I'll Be Seeing You / A Night Like This 2279/2280
1062 M. Mason My Heart Belongs To You/Dance Dance Dance 2281/2282
1063
1064 Eddie Wood I Need Love / Girl Of My Best Friend 2285/2286
1065 Dapper Duns Bird Brain / Lonely One 2287/2288
1066 Five Satins Candlelight / The Time 2287/2289
1067 Phil Orlick Old Before My Time / Hello Stranger 2290/2291
1068 Tandi & Teamates Trampoline Queen / Weekend Lover 2294/2295
1069 The Fabulons Smoke From Your Cigarette/Give Me Back My Ring 2296/2297
1070 Five Satins Tell Me Dear / Wishing Ring 2302/2303
1071 Illusions How High Is The Mountain/Can't We Fall In Love 2300/2301
1072 Chicky Simmons Boy In The Very First Seat/You Better Know It 2312/2313
1073 Jay Holman My Love / So Sincere 2314/2316
1074 Five Shades Mary Had A Little Lamb / Lonely Boy 2318/2319
1075 Ernie K. Doe My Love For You / Shirley's Tuff
1076 Bobby Richardson & The Creations This Is My Love / Nobody Loves Me 2310/2311
1077 Chips Bye Bye My Love / What A Lie 2320/2321
1078 The Edsels These Precious Words / Let's Go 1806/1807
1079 Roger & the TRAVELERS You're Daddy's Little Girl/Just Gonna Be That Way 2322/2323
1080 Judy Clay More Than You Know/I Thought I'd Gotten Over You 2324/2325
1081 Little Jerry Don't You Feel/There Ain't Enough 2330/2331
1082
1083 Johnny B. Good I'm Willing [To Wait]/I Feel Your Love Growing Cold 2332/2333
1084 Fashions I Just Got A Letter / Try My Love 2334/2335
1085 Judy Clay Do You Think That's Right / Stormy Weather 2337/2339
1086 Dean & Jean Cross My Heart / That's The Way It Goes 2340/2341
1087 Chuck Wright Love I Won't Be Your Fool Anymore/Dear Beloved 2342/2343
1088 Juan Montero Orch. Juarez / Freckles 2354/2346
1089 Jo-An Baker You're Someone / Think About The Possibilities 2347/2348
1090 Little Anthony Jones
W/M. Dadds Choir Dear Gesu Bambino / Dear Gesu Bambino Pt-2 2349/2350
1091 Chuck Wright Don't Play That Dance / Palm Of Your Hand 2351/2352
1092 Candies I'm Only Making It Easier For You/Yes I Love You 2353/2354
1093 April Mae Blue Skies When The Red Robin Comes Along/You Were To Be Loved 2355/2356
1094 Tom & Jerry I'm Lonesome / Looking At You 2357/2358
1095 Chuck Wright If I Promise / Arabella 2344/2359
1096 Betty Hall Paradise For Two / I'm On A Holiday 2362/2363
1097 Astronomers Son Of Telstar / Moon Shot 2364/2365
1098
1099 Paramounts In A Dream / Shedding Teardrops 2368/2369
1100 Buttons Absence Makes The Heart Grow Fonder/Huckleberry Finn
1101
1102
1103
1104 Ted Scott All Alone / No Questions Asked
1105 Judy Clay Debbie / Nobody Loves My Voice
1106 Timmy Brown I Got A Secret / Baby It's Okay
1107 Jimmy Lytell Le Nuit / Nothing To Do 2367/2386
1108 Camelots
1109
1110 Chuck Wright Heartless Tears / Never Before
1111
1112 Andy Rose No Need To Go To Kansas City / Everybody But You

HERALD

Discography

By Tony Tisovec & Steve Flam



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BLACK WITH SILVER PRINT 45 RPM BOTH SIDES



AT THIS POINT RECORD #'S CHANGE TO BOLD TYPE CAPS

401	Fats Noel	You Belong To Me / High Tide	1009/1002
402	Fats Noel	Duck Soup / Wish You Were	1003/1001
403	Little Walter	Just Keep Lovin' Her / Take A Walk With Me	1004/1005
404	Little Walter	Rolling Blues / Roll Heavil	1006/1007
405	Billy Lunpin	Grave Yard Blues / Mary Lou	1008/1009
406	Eddie Boyd	Lonesome For My Baby / I'm Goin' Downtown	1010/1017
407	St. Louis Jimmy	Hard Luck Googie / Good Book Blues	1018/1019
408	St. Louis Jimmy	You're Evil Ways / Whiskey Drinkin' Woman	1020/1028
409	Big John Bowie	Stump Juice / Deep Deep Sleep	1030/1031
410	The Embers	Paradise Hill / Sound Of Love (1953)	1032/1033
411	Blind Bill Tate	I Got News For You Baby / Love Is A Crazy Thing	1026/1027
412	Herald Gospel	Lord I'm In Your Care / The Old Account	1020/1022
413			
414	Vince Massey	Smile / Did I Remember	M-1/M-2
415	The Rocketeers	Foolish One / Gonna Feed My Baby Poison (1953)	1034/1035
416	Faye Adams	Shake A Hand / I've Got To Leave You	1038/1039
417	Al Savage	I Had A Notion / Just Your Way Baby	1040/1041
418	Stringbean	Pass The Juice Miss Lucy / Who Is Gonna Cry For Me	1042/1043
419	Faye Adams	I'll Be True / Happiness To My Soul	1045/1046
420	Joe Morris	Travelin' Man / No, It Can't Be Done	1059/1065
421	Al Savage	Life Begins At Forty / Love Is A Funny Thing	1057/1049
422	Kitty Noble	Wait Til The Cows Come Home / It Can't Be Nobody But You	1067/1069



SCRIPT PRINT IN FLAG SINGLE

LINES 45 RPM BOTH SIDES

TINY CAPS FOR RECORD #'S

YELLOW WITH BLACK PRINT

423	Faye Adams	Say A Prayer / Every Day	1047/1044
424	Dickie Thompson	Thirteen Women / One Man / I'm Innocent	1070/1071
425	Lightnin' Hopkins	Lightnin's Boogie / Don't Think 'Cause You're Pretty	1076/1082
426	Leroy Smith	Love Locked In My Heart / Big Pile Of Love	
427	Bill Heyman	I'm Doin' Good Now / You'll Cry Some Too	1092/1093
428	Lightnin' Hopkins	Life I Used To Live / Lightnin's Special	1083/1080
429	Faye Adams	Somebody, Somewhere, Someday / Crazy Mixed Up World	1097/1094
430	Al Savage	Be Seel' / You In My Dream / Take Your Time	1115/1048
431	Dickie Thompson	Jookin' / If I Hadn't Been Drunk	1072/1073
432	The Thrillers	Lizabeth / Please Talk To Me	1122/1119
433	The Five Willows	Baby Come A Little Closer / Lay Your Head On My Shoulder	1129/1128
434	Faye Adams	Hurts Me To My Heart / Ain't Gonna Tell	1131/1134
435	The Herolds	Eternal Love / Gonna Love You Everyday	1124/1123
436	Lightnin' Hopkins	Sick Feelin' Blues / Movin' On Out Boogie	1101/1102
437	Al Savage	Don't Tell Me / I Wanna Know (If You Love You)	1136/1135
438	Charlie & Ray	I Love You Madly / You're To Blame	1146/1145
439	Faye Adams	I Owe My Heart / Love Ain't Nothin' To Play With	1140/1141
440	Ursula Reed	All Gone / You Hurt My Pride	1149/1151
441	Al Savage	You Told Me So / That's Why I Love You Like I Do	1138/1139
442	The Five Willows	Look Me In The Eyes / So Help Me	1130/1127
443	Lightnin' Hopkins	Nothin' But The Blues / Early Morning Boogie	1109/1100
444	Faye Adams	Anything For A Friend / Your Love Has My Heart Burnin'	1154/1153
445	Al Savage	Be Fair With Me / Dream Girl	1156/1157
446	Joe Morris	Be Careful / Way Down Yonder	1159/1158
447	Charlie & Ray	Take A Look At Me / My Lovin' Baby	1161/1160
448	"Big Al" Sears Orch.	Tweedle Dee / Goin' Uptown	1167/1166
449	Lightnin' Hopkins	Evil Hearted Woman / They Wonder Who I Am	1104/1108
450	Faye Adams	You Ain't Been True / My Greatest Desire	1132/1155
451	The Sunbeams	Come Back Baby / Tell Me Why	1180/1181
452	The Nutmegs	Story Untold / Make Me Lose My Mind	1170/1171
453	Johnny Frank	Oh, Darlin' / Let's Lover	1175/1176
454	Charlie & Ray	Certainly Baby	1182/1183
455	The Miller Sisters	Hipity Ho/Unit! You're Mine	1187/1188
456	Lightnin' Hopkins	Don't Need No Job/My Baby's Gone	1105/1191
457	Faye Adams	Angels Tell Me / Let Me Show You (Around My Heart)	1196/1197
458	The Turbans	Let Me Show You (Around My Heart)/When We Dance	1172/1173
459	The Nutmegs	Ship Of Love / Rock Me	1199/1198
460	Al Savage	My Sweetie's Gone / Paradise Princess	1184/1185
461	Charlie & Ray	Oh-Ge-Oh-Wee / Guess I'm Thru With Love	1207/1206
462	Faye Adams	No Way Out / Some Ole Me	1205/1203
463	Larry Dale	Ho Tellin' What I'll Do/Feelin' All Right	1212/1213
464	Joe Miller	Dumplin' Darlin' / I Found the One I Love	1107/1106
465	Lightnin' Hopkins	I Had A Gal Called Betty Lou / Blues For My Cookie	1208/1209
466	The Nutmegs	Whispering Sorrows/Betty Lou	1955
467	Jimmy Young	That's Why I Love You/Need Your Love	1219/1220
468	Al Savage	Teenage Romance / What Will I Do	1194/1195
469	The Turbans	Sister Sooky/111 Always Watch Over You	1956
470	Faye Adams	Witness To Crime / Teen-Age Heart	1235/1234
471	Lightnin' Hopkins	Lonesome In Your Home / Hopkins Sky Hop	1077/1103
472	Charlie & Ray	I Gotta Have You / Little Fool	1229/1228
473	Reg Wilson	My Love For You / Now That Autumn's Here	3048/3044
474	The Cashmeres	Little Dream Girl / Do I Unset You	1251/1254
475	The Nutmegs	Key To The Kingdom (Of Your Heart)/Gift O' Gabbin Woman	1239/1240
476	Lightnin' Hopkins	Grandma's Boogie / I Love You Baby	1090/1074

477	The Sonnets	Why Should We Breakup/Please Won't You Call Me	1257/1256
478	The Turbans	B-I-N-G-S (Birds) / I'm Nobody's	1242/1243
479	Annie Williams	Margie / Come 'n Sweetie	1250/1259
480	Faye Adams	Takin' You Back / Don't Forget To Smile	1237/1236
481	The Mint Juleps	Bells Of Love / Vic-A-Dip	1262/1263
482	Al Savage	Bridge Of Love / Sugar Water	1209/1201
483	Lightnin' Hopkins	That's Alright Baby / Finally Met My Baby	1110/1111
484	Larry Katon	You Tell Me Your Dreams/Call Me Darling	
485	Little Butchie Saunders	Lindy Lou / Rockin' Roll Indian Dance	1270/1271
486	The Turbans	It Was A Nite Like This / All Of My Love	1244/1247
487	Charlie & Ray	Mad With You Baby / Closest Thing To An Angel	1278/1279
488	Joe Jones	When Your Hair Has Turned To Silver/You Done Me Wrong	1281/1282
489	Faye Adams	Anytime, Anyplace, Anywhere/The Hammer Keeps Knockin'	1293/1294
490	Lightnin' Hopkins	Sitting And Thinkin' / Snare On Moon	1079/1075
491	Little Butchie Saunders	Great Big Heart / I Wanna Holler	1292/1291 1956
492	The Nutmegs	Comin' Home / Love So True	1296/1298
493	The Pork Chops	I Wanna See My Lovin' Baby / Everything's Cool	1288/1290
494	Al Savage	Happy Tears / Still In Love With You	1302/1301
495	The Turbans	Valley Of Tears / Bye And Bye	1305/1304
496	Big Bob Kornegay	The Man In The Phone Booth (Hello Baby)	1337/
	The Happy Wanderer	The Man In The Phone Booth (Hello Mama)	1338
497	Lightnin' Hopkins	Remember Me / Please Don't Go Baby	1078/1081
498	Ricky Jones	You Know It's True / Hate To Say Goodbye	1316/1315
499	Big Bob Kornegay	Come By Here / Mucus Focus Voo Doo	1330/1332
500	Ronnie Pearson	I'm Old Enough / Hot Spot	1335/1333
501	Tommy Ridgley	When I Meet My Girl / Whatcha Gonna Do	1339/1340
502	The Mello-Kings	Tonight Tonight / Do Baby Do	1326/1324
503	Charlie & Ray	Sweet Thing / I Love You Madly	1277/1146
504	Lightnin' Hopkins	Boogie Woogie Dance / Blues Is A Mighty Ban Feeling	1341/1342
505	Al Savage	A Fool Was I / Trouble In My Mind	1300/1299
506	Big Bob Kornegay	Stay With Me / Muncie	1343/1344
507	The Mello-Kings	Sassafras / Chabel On The Hill	1354/1351
508	Tommy Ridgley	Baby Do Little / Just A Memory	1360/1362
509	The Five Debonaires	Darlin' / Whispering Blues	1363/1364
*509	The Debonaires	Darlin' / Whispering Blues	1163/1164
510	The Turbans	Congratulations / Do The Wadda-Do	1347/1350 1958
511	The Mello-Kings	Baby Tell Me / Only Girl	1352/1353
512	Faye Adams	Shake A Hand/I'll Be True	1036/1045
513	Tommy Ridgley	Woncha Gone / Come Back Baby	1359/1377
514	Ronnie Pearson	She Boos A Lot / I Did That Gal The Most	1373/1374
515	Charlie & Ray	Sweet Thing / Dearest One	1277/1183
516	Ronnie Pearson	Tenn-Age Farcy / Flippin' Over You	1387/1389
517	Gene Ross	The Only One / Endless Sleep	1395/1394
518	The Mello-Kings	Valerie / She's Real Cool	1392/1393
519	Julian Barnett	Don't Walk Away / Come Back To Me	
520	Lightnin' Hopkins	My Little Kewie Doll / Lightnin' Don't Feel Well	1396/1397
521	Claudine Clark and Spinners	Teenage Blues / Angel Of Happiness	1368/1367
522	Johnny Hartman	No Tears Tomorrow / You Gotta Believe	1413/1415
523	Joe Dixon Orch.	Carolina Moon / Should I?	1409/1412
524	The Tune Tones	Little Sandy / Please Baby, Please	1407/1405
525	Red & Blue	Rockin' Red Pidin' Hood / TV Baby	1400/1399
526	Tommy Ridgley	Mairzy Doats & Dazy Doats / I've Heard That Story Before	1417/1418
527	Miller Sisters	Hipity Ho/Unit! Your Mine	1187/1188
528	The Four J's	Dreams Are A Dime A Dozen / Kissin' At The Drive-In	1419/1420



PRINT RETURNS TO BLOCK STYLE
45 RPM LEFT SIDE ONLY
WITHIN FLAG, LINES DISAPPEAR
MULTICOLORED

529	The Smart Tones	Ginny / Bob-D-Link	1421/1422
530	Cindy Mann	Love A Love / Love Me / You Can't Fool Me Baby	1223/12235
531	Lightnin' Hopkins	Lightnin's Story / Hear Me Talkin'	1098 & 1423/1100 & 1424
532	The Desires	Bobby You / Gold Lovers Heart	1426/1425
533	Tony Anthony	Peek-A-Boo / Lonely One	1428/1427
534	Loungers	Remember The Night / Dizzy Spell	1216/12164
535	Jimmy King	Knockin' At Your Door / Broken Vows	1432/1431
536	Mello-Kings	Chip Chip / Pumpkin To You	1438/1437
537	Royal Holidays	Down In Cuba / Rockin' At The Bandstand	1438/1437
(Several records have been found with the Chip Chip label but with "Down In Cuba" on the record. This mistake was caused by the company giving both records the same master and matrix)			
537	Tommy Ridgley	I'll Be True / Girl Across The Street	1441/1442
538	The Nutmegs	My Story / My Sweet Dream	1444/1443
539	The Tune Tones	She's Right With Me / Lonesome Soul	1435/1436
540	Tommy Ridgley	Tina / How I Feel	1445/1446
541			
542	Lightnin' Hopkins	I'm Achin' / Lets Move	1440/1450
543	Tony Lake	Glamour Girl / I Declared My Love	12263/12264
544	Edison Young Blood	Story Book Romance / Why Oh Why	1453/1454
545	Buddy Greco	Ooh Baby / Ask Her	1456/1457
546	Cousin LeRoy	Waiting At The Station / Crossroads	1458/1459
547	Lightnin' Hopkins	Gonna Change My Ways/Flash Lightnin'	1083 & 1451/1080 & 1452
548	Mello-Kings	Our Love Is Beautiful/Deed Mr. Jack	1440/1439
549	Triangles	Savin' My Love / 'Tis A Pity	1460/1461
550	Frankie Darcel	Till I Waltz With You/Goin' To The River	1462/1463
551	Wade Cooper	Look Around / I'll Never Let You Go	1468/1465
552	Maurice Williams & the Zodiacs	Stay / Do You Believe	1466/1467
553	Sticks McGhee	Money Fever / Sweet In-Jot	1468/1469

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BIM BAM BOOM

RECORDING STARS

THE VILONS

BY: BOB OSTROWSKI~Bobby-O WHBI-FM

The late 50's saw the group harmony sound disappearing because of records crowding the charts by Fabian, Bobby Vee, Frankie Avalon, Presley, Darin etc. The solo teenage idol type artists were taking the music world by storm. Many former group members were also going solo such as Johnny Maestro, Dion, Clyde McPhatter, Harvey Fugua etc. New dance crazes were becoming popular and by 1959-1960 harmony was almost gone from the scene.

Then along came D.J. Alan Fredricks (See Bim Bam Boom, issue #4) and Irving "Slim" Rose of Times Sq. Records whose efforts helped bring back the old group harmony sounds. Old groups started to reform and new groups banded together. One such group born during this era was the Vilons, (Bobby Alveray - lead, Santos Torres, 2nd. tenor, Louis Torres - baritone, John Pagan - 1st. tenor and Ceaser Pagan - bass.



Mother Nature / Lone Stranger

Aljon #1259/1260

Mother Nature/Lone Stranger

Relic #524

What Kind Of Fool Am I?/Let Me In Your Life

Lake #713

Angel Darling / Wish She Was Mine

Bim Bam Boom #104

UNRELEASED:

Am I Worth The Tears/Daddy's Home

(These songs may be released in the near future on Dreamtone or Aljon labels)...

It all started in the Farragut housing projects in Bklyn. New York in 1961. These five young men started to harmonize on rooftops and hallways. Being convinced that they were ready to go professional and record they went looking for help. John Pagan, leader of the group, found an address of a record company on an Aljon record label and since it wasn't far from their homes they decided to check it out. At Aljon, they found Al (Mr. New York Sound) Browne. Together with Al's musical accompaniment they cut several sides. Of these three records were released. "Mother Nature" on Aljon, "What Kind Of Fool Am I" on Lake and their latest release on The "Bim Bam Boom" label, "Angel Darling"/"Wish She Was Mine".

The groups personnel remained in tact during their brief recording career except with Carlos Infante of the Zircons filling in as bass on several sides. The group broke up in the mid - 60's but have recently reformed. They are planning to release their old material as well as new songs with the old flavor in the near future. They are putting together a nite-club act which I hope to M.C. shortly.

The group sounds as good as ever and with a little luck should make it to the top of the recording pile. ∞

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COLLECTING

in the SHADOWS

BY: FRANKIE VENDOLA

I have been collecting records under a shadow for some eight years now. It's a very large shadow, that of Sal Mondrone. Yes, The Sal Mondrone, one of the editors of Bim Bam Boom Magazine. I would like to tell you how Sal and I got started collecting records. We were working together on the sanitation truck, a business owned by Sal and his family at the time. It was in the Spring of 1963 that our truck broke down one day, and we took it to Queens to be fixed. One of the popular records of the day at that time was called "Suspicion", by Terry Stafford. That's right, unbelievable as it may sound, this record was the turning point, for it sent us in search of a record shop. Needless to say, we found one. Purchasing the record, I suggested to Sal that we buy some of the old records that we remembered. Of course, he went for the idea. This was our first record trip and the beginning of the most exciting and enjoyable hobby for the two of us.

In a few months Sal became very well known, mostly for his avid buying and dealings with other collectors. If you know Sal, you know his personality is quite forward and he is a good talker. Where was I all this time? Right under that great big shadow, the unknown record collector. A great example of being in someone's shadow can be found in baseball history - Babe Ruth and Lou Gehrig. Well, I'm the Lou Gehrig of record collectors.

Our collections started to grow at a rapid rate. To everyone's amazement, most of the records we found were in the City of New York. Everyone had told us that New York had already been drained of records at this time, but this was and still is a lot of balogna. Now, after so many years in Sal's shadow, I think it's time I broke out. There's no doubt that his love and knowledge of these records go unsurpassed by anyone. However, if you don't know me, and you probably don't, it may surprise you to learn that my love for and knowledge of these records comes up to that of Sal's.

For you see, I am also the type of collector that Sal is. Sal and I don't see each other too often anymore because I live seventy miles away but we still go on record trips and share and enjoy this music as much as when we first started eight years ago.

I would like to give you my views on record collecting. The record collector is a rare breed. We all like to think we're good collectors and in our own minds we know there isn't anything we wouldn't do to improve our collections. Let's take some of the basic reasons for collecting. Most collectors and non-collectors I know are interested in Rhythm and Blues, Rock and Roll records because they remember these records from their youth. They remember Alan Freed back in 1954, 55, 56. They remember that at that time they were 15 or 16 years old.

When they hear a record now, it brings back memories of the good old days, so they would like to have the record to help them reminisce. It's the sound, the style, the basic harmony of every group record. A lot of you may think it's the rarity of the record that a collector goes after. This is part of collecting, but the biggest part is the sound. Let me give you an example. Ask me to pick out one record from my collection and say this is my best record for any reason, such as sound or rarity. It would be impossible. The main reason would be the love I have for this type of music, whether the record is rare or not. I could say my favorite record is, "Don't Let The Sun Catch You Crying" by the Gales on J.V.B. Then again, take a record like, "What If You" by Luther Bond and the Emeralds on Savoy, which to me is just as enjoyable despite the fact it is less rare. Some of you may have never heard of either of these records. The point I'm trying to make is that you are reading this magazine because you have an interest in old records. Many of you have collections of your own. I'm sure you have some records you consider worth more than others, but yet there's always those few \$1.00 and \$2.00 records that seem to get constant play on your turntable because of the sound. It is the rarity of the record, regardless of the sound, that sets the price.

Collecting goes much deeper than this, but to me just liking the record for the sound is a good enough reason for wanting to put it into my collection. Then there is the "Prestige Collector", collecting records not because he cares if the sound is good or not, but rather to say, "Look, I have this record and it's rare". I'm sure all of us know at least one collector like this who never even noticed the basic harmony of the record.

One of the best and most knowledgeable collectors Sal and I have ever met is our mutual good friend Dom Delia. This is one guy who really knows about Rhythm and Blues, Rock and Roll Records. For you see, Dom really listens to the basic harmony, as well as the part each member of the group sings. While he is listening, he is also studying the voices. This can be considered music appreciation. Of course, most of us can commonly appreciate another group's performance. For you see, the group is actually singing to you.

In my opinion, BIM BAM BOOM is the best magazine of its kind to ever be published. To me, it is as valuable as an encyclopedia is to the student. Let's say it is the "Collector's Encyclopedia", no collector should be without it. To keep abreast of the latest developments in Rock and Roll and Rhythm and Blues, there is no other magazine of its type which can supply more.

Good luck to the editors and contributors. I hope this fine magazine will continue to publish indefinitely.

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Tracked Down And Identified

BY: BILLY VERA...thanks to Bobby Columbe & Neal Hollander

● An interview with Clarence Bassett, now singing with the Flamingos.

Q-WHERE ARE YOU FROM ORIGINALLY ?

A-I was born in Jamaica, Queens and attended P.S. 40, P.S. 48 and Jamaica High School.

Q-WHAT WAS THE NAME OF THE FIRST GROUP YOU RECORDED WITH?

A-The Five Sharps

Q-WHO WAS IN THE GROUP ?

A-Ronald Cussey, Johnny Jackson, Mickey Sorrence, Julius Brown and myself.

Q-WAS JULIUS BROWN LATER CALLED JULIUS MC MICHAEL?

A-Yes, He sang with the Paragons.

Q-DID ANY OF THE OTHER GUYS JOIN ANOTHER GROUP?

A-Yes, the rest of the guys and myself became the Videos and recorded "Trickle, Trickle" and "Moon-glow and I".

Q-ALL THE FIVE SHARPS BECAME THE VIDEOS?

A-Yes, man for man. You didn't know that did you?

Q-HOW MANY SIDES DID THE FIVE SHARPS RECORD FOR JUBILEE?

A-Four sides, "Sleepy Cowboy", "Stormy Weather" and two sides in the can; one was "Why Can't We Make It" and the other I don't remember.

Q-WHO SANG LEAD?

A-Ronald Cussey.

Q-IN WHAT YEAR WAS THIS?

A-Maybe 1953 or 1954. We were about 15 or 16 at the time.

Q-A LOT OF TIME WENT BY BETWEEN 1953 and 1957-58 WHEN "TRICKLE TRICKLE" CAME OUT, WHAT WENT ON IN THE MEAN-TIME?

A-Nothing at all, we just sat around the park bench and harmonized.

Q-DID YOU EVER APPEAR ANY WHERE AS THE FIVE SHARPS?

A-Yes, in Richmond, Va., Washington D.C. and Philly.

Q-THAT'S WHERE THE RECORD WAS SELLING?

A-Right.

Q-DID IT DO ANYTHING IN NEW YORK ?

A-It did better in New York than any place else.

Q-SAL MONDRONE SAID HE THINKS HE SAW THE FIVE SHARPS AT THE APOLLO WITH JIMMY REED, IS THAT SO?

A-Right, that was us alright, with Jimmy Reed and the Cadillacs when they first started and the Five Keys.

Q-WHAT HAPPENED AFTER THE RECORDS?

A-We finished High School and I went into the service. Meanwhile, Julius joined the Paragons, and a year after we got out of the service, Cussey died. Mickey Sorrence passed away also, both had Leukemia and the rest of us split up and went our separate ways. I joined Shep and the Limelites.

Q-WERE YOU A CHARTER MEMBER ?

A-Well, when I was discharged, I used to go on the road with the Heartbeats as a valet and when the Heartbeats broke up, Charles Baskerville, Shep and myself formed the Limelites.

Q-THERE HAVE BEEN RUMORS THAT SHEP SANG WITH THE FIVE SHARPS, CAN YOU DISPELL THIS ONCE AND FOR ALL?

A-Shep was never in the Five Sharps, he was in another group before joining the Heartbeats. I believe they called themselves the Starlites.

Q-DID THEY EVER RECORD?

A-No

Q-DO YOU REMEMBER WHO WAS IN THE ORIGINAL HEARTBEATS?

A-Yes, Wally Roker, who owns a publishing company now, on the west coast, Walter Krump, Vernon Cievers, Robbie Tatum and Shep (James Sheppard).

Q-YOU'VE WRITTEN A LOT OF SONGS, DID YOU WRITE "SLEEPY COWBOY"?

A-Yes, me and Cussey. We did "Stormy Weather" because Lena Horne did it.

Q-NEEDLESS TO SAY, YOU NEVER GOT ANY ROYALTIES?

A-Never - not in those days.

Q-DID YOU PATTERN YOUR STYLE AFTER ANYONE?

A-Yes, The Orioles. We also liked the Moonglows and Five Keys.

Q-I GUESS RECORDING FOR JUBILEE WAS A DREAM COME TRUE?

A-Right, a dream come true, the same label as the Orioles

Q-WHICH SIDE WAS THE COMPANY PUSHING?

A-They started pushing "Sleepy Cowboy" and then they switched to "Stormy Weather" because they felt it had a better chance to make it. I think the D.J. that was playing it was Jocko.

Q-I GUESS THE RECORD MADE YOU LOCAL HEROS IN JAMAICA H.S.

A-We could do no wrong at the time.

Q-HAD ANY OTHER JAMAICA GROUPS MADE IT AT THAT TIME?

A-Jamaica groups....I think we were the first...before the Rivileers (See BIM BAM BOOM, Issue #4) and the Clefstones (See BIM BAM BOOM, Issue #1), Heartbeats and Harmonaires.

Q-I'VE NOTICED DIFFERENT NEIGHBORHOODS OR AREAS OF THE CITY HAVE THEIR OWN DISTINCY STYLE.

A-Right, we tried to keep the harmony mellow and even today, I can't sing harsh. I have to have that mellow thing going.

Q-WELL, YOU COULDN'T HAVE FOUND A BETTER GROUP TO SING MELLOW THAN THE FLAMINGOS (See BIM BAM BOOM, Issue #4). DID YOU SING WITH ANY OTHER GROUP BEFORE YOU JOINED THE FLAMINGOS.

A-I stayed with Shep till the bitter end, until he got two new Limelites and I didn't do anything for two or three years. Zeke and Jake called me and asked if I wanted to join the Flamingos and I did.

Q-SO YOU'VE HAD A LONG CAREER.

A-Long, man, got that right. I want to say this, there's one record I'm in love with and that's the record you put out, "Storybook Children", that was my favorite.

Q-I'D LIKE TO HEAR THE FLAMINGOS RECORD IT. BY THE WAY, DID YOU SING LEAD ON THE NEW ALBUM?

A-Yes, on "At Night" and Billy Clarke and I do a duet.

Q-AHA! AN OLD SONNY TIL AND THE ORIOLES TUNE, YOU STILL DIGGIN HIM. I HEARD BILLY CLARKE WAS IN THE STRANGERS ON KING.

A-Right, he was with the Strangers, they were from Bklyn. He also played drums for Shep and the Limelites. Doug McCluse was in the Five Satins, he sings lead with us now. He also sang with another group before the Satins.

Cont'd - next page

The End Of A Legend

BY: SAL MONDRONE, STEVE FLAM & RALPH M. NEWMAN

Among serious collectors of Rhythm & Blues records, it can be safely said that the record they would most like to own is Jubilee 5104, STORMY WEATHER by the Five Sharps. This one disc has been the subject of countless stories and endless conjecture as to its history. It has been written about in virtually every publication in the field and a group of Brooklyn collectors went so far as to name an entire magazine after it. Over the last decade, the stories have persisted, the collectors have searched, but not a single copy of the record materialized. Until now.

BIM BAM BOOM has brought the legend to an end with the discovery of a cracked, although otherwise mint, copy of the record on a blue and pink Jubilee label, and with the publication of an in-depth story of the group which recorded it. Following is the complete story, from its beginning in a New York radio studio.

During the early 60's, Irving "Slim" Rose was doing a weekly radio show on WBNX devoted to the spinning of rare R&B sides. In 1961 Bill Pensebini found a copy of an obscure, deep rhythm and blues version of the standard "STORMY WEATHER" in Benny's Record Store on Fulton Street in Brooklyn, New York. Bill was sufficiently excited about the record to convince Slim to play it on the air, to which Slim agreed, but the record never made it to the turntable. Just how it happened has been the subject of much discussion, but the record was broken and a legend was born. Slim, feeling extremely badly about having broken Bill's record, immediately announced on the air that he would pay \$25 for a copy of this record. It was Slim's intention to quickly obtain a replacement copy in this fashion, but, to his surprise, he got no response! The logical thing to do, of course, was to raise the offer, which he did, but to no avail. This led to a series of events which ended in "STORMY WEATHER" being on the top of Slim's want list, for an incredible \$500 credit! Even more incredible was the fact that not one copy of the record turned up. The most serious collectors began to doubt that the record ever existed, although this was not logical. A label such as Jubilee did not customarily skip release numbers, and those records which were released at the time were pressed in both 78 and 45. Releases before and after 5104 were found as 45's, so where were the copies of 5104? As far as 78's were concerned, Jubilee certainly released more than one. Where were they? No possible source was left untouched by collectors, yet the elusive record remained unfound. Slim felt that he had to exploit this situation to the fullest, and he approached Jerry Blaine, owner of Jubilee Records, for the right to release it on his own Times Square label. He was told that Jubilee had no master to give him because approximately 80 masters, including this one, were destroyed in a fire. (Jerry Blaine now maintains that these masters were actually destroyed by water damage rather than by fire.) Not to be outdone, however, they joined forces and formed a new group called "The Five Sharps". This group released "Stormy Weather"/"Mammy Jammy" on Jubilee 5478, and the label copy showed the word "re-issue", which would imply that this was indeed the original recording. Before this fraud became apparent, the record sold quite well, but word soon spread among collectors that this was not THE "Stormy Weather."

At this point, a rumor began to circulate that a Brooklyn collector named John Dunn had found a cracked 78 copy. As it turned out, this was not merely a rumor, for he actually found a cracked pink and blue 78 at Pioneer Music Shop on Stone Avenue in Brooklyn. John now relates that he found it among several other cracked 78's and did not consider it worth very much. So little did he think of it, in fact, that he did not take it with him immediately, but returned to purchase it several days later for 50¢!!! He took it to a studio and had a dub cut, and filed the 78 in his collection, never to be played again. As word spread of John's find, his mailbox was practically never empty. John "Stormy Weather" Dunn his mail would read, but he refused to play more than half of the dub for anyone, much less sell the original record, in spite of numerous offers. He did this, of course, out of the fear that someone would tape and bootleg it, and the record remained in his collection for nine years, until March 1972. At this point, after lengthy negotiations, BIM BAM BOOM obtained the record in the condition in which it was originally found. (The dub was obtained at the same time to be kept as a "safety" in the event that anything should ever happen to the only original copy now known to exist.) The original record was now played for the second and last time, and this time only to create what was to become a master tape. An engineer named Ralph Berliner spent in excess of 50 hours on the technical restoration of the sound, part of which involved the splicing out of more than 190 "clicks"!

At this point the record and dub lie, heavily insured, in a safety deposit box at a branch of the Chemical Bank New York Trust Company. Will the record ever be put on public display? Will it ever be played on the radio? Will the record be released to the public? See Issue #7 of BIM BAM BOOM. 00

FIVE SHARPS - cont'd

Q-HOW DID YOU FEEL WHEN YOU FOUND OUT THAT THE FIVE SHARPS RECORD WAS WORTH UP TO \$300 A COPY?

A-Very strange, I had just forgotten about the record as the years went by until you mentioned it to me. Very strange.

Q-DID YOU EVER SEE THE RECORD ON A 45 COPY?

A-My mother said she had a 78 of it, but I remember a 45. When you asked me, I couldn't find it at her house.

Q-ANYTHING YOU'D LIKE TO TELL YOUR FANS?

A-We have a new album out called "Flamingos Today" and I would appreciate if they'd give us a helping hand and go out and buy one. Thank you.

I said good-bye to Mrs. Bassett and their little daughter and on my way home, Al Granham, WLIB, D.J., played "Virgo, The Virgin" from the new L.P. If we learn nothing from this, it is a waste. From this interview we can assume:

1. Anyone who has a picture of the Videos has a picture of the FIVE SHARPS.
2. Somewhere in the cities where the Five Sharps appeared, there is at least one copy of JUBILEE 5104; undoubtedly in Jamaica, Queens, New York. 00



Little Richard

LITTLE RICHARD

BY: TEZ COURTNEY

It's difficult to visualize Rock n Roll without Little Richard. He's always been around, it seems, and he still is. Many of the old timers have moved to new pastures, retired, or died, but Richard steams ever-onward. He's altered his appearance radically, but he remains as outrageous as ever, indeed there can be few men who can say that they have spent most of their lives horrifying the adult world: like his hard-core fans, he refuses to grow up, and for that we love him. Any other decent thinking 39 year old citizen would be quietly and unthinkingly settling into the dull twilight of middle age, but not Richard Wayne Penniman, B.A. This 39 year old genuine eccentric, nightly grabs several thousand people by the scruffs of their necks and rattles hell out of them in a pageant of organized lunacy.

During the last few years Richard has awakened a whole new generation to his magic and to the real meaning of Rock n Roll - neatly summed up as "Let's Rip It Up". There may even be readers of this magazine who are too young to remember his rise in the mid-fifties, and for this reason if for no other it is timely to recall in brief the events that led to the appearance of the most electrifying popular entertainers of our time, and less happily, to examine what has gone wrong with his present form.

Born December 5, 1932 (accept no other dates! - that's the correct one), Macon, Ga., the story of his childhood and youth is well known. The juke-joints, medicine shows and general poverty. His first recording contract was arranged by Savoy Bluesman Billy Wright (one of his big influences) and Atlanta Gospel jock Zenas Sears. Richard cut eight sides in two sessions for RCA in Atlanta in 1951 and early 1952, but the four releases were flops. They were, however, competent city blues efforts, reflecting the influence of most of the big urban bluesmen of the time, Jordan, Brown, Domino etc. After further touring in the south, he teamed up with three other singers in Nashville, Jimmie Swan, Barry Gilmore and Billy Brooks, to form the Tempo Toppers, with himself as lead. Don Robey signed the group, and two records were issued on Peacock in 1953 and 1954. The four tracks again reflected the hot sounds of the day, the group style. "Fool at the Wheel" was modeled closely to "Have Mercy Baby"; shades of the Clovers could also be heard. The records were played around Houston, but got no further. Brooks and Swan went solo for Robey, as did Richard. Of Richard's four solo tracks, "Little Richard's Boogie" was the goodie, and was his finest pre-Specialty side, featuring a hammering boogie piano a la Piano Red. The tracks were not issued when they were recorded. (They were released later to cash in on the Specialty success). Richard found himself in Macon again, washing those fabled dishes at the Greyhound Station, so legend has it.

On February 17th, 1955, Bumps Blackwell, Specialty's new A&R man, received a tape of two gospel songs from Richard Wayne Penniman. After some contractual haggling Art Rupe signed Richard as the hoped for "answer" to Atlantic's Ray Charles. The result of the first session in New Orleans on October 15th, 1955 was "Tutti Frutti", and the subsequent story was one of hysterical, double-sided hits, riotous coast to coast tours and the meteoric rise of the craziest Rock n Roller of them all.

His records were staggering. They represented the final and most extreme development of the rocking saxophone/piano music of New Orleans, Texas, West Coast, but Richard's new found voice (seemingly greatly influenced by Big Mama Thornton) lifted the style to a new plane. The screaming vocals, pounding piano and droning horns represented the most perfect rocking delirium ever to evolve. His studio band was magnificent, but his road band was even more accomplished: The Upsetters were the finest outfit to emerge from the era. Their baggy white suits flapped in time to their swaying, honking saxes, whilst they cavorted across the stage of the U.S.A. Much noise is made about the more widely known R n' R tenorists such as King Curtis, Big Al Sears and Rudy Pompili, but for my money Grady Gaines of the Upsetters was incomparable: his back-cracking solo on "Keep A Knockin'" remains a towering monument to this wind-tunnel virtuoso of the honking tenor.

All the great Richard classics were cut in N.O. and L.A. within a space of less than 18 months. A royalties dispute with Specialty led to his quitting R n' R altogether in the summer of 1957, after a final and fantastic tour of Australia. His popularity, however, continued to rise. He was never the "King" of R n' R, for in terms of sales and popularity he had always been outstripped by Haley and Presley (and Boone, if he is counted as a Rock n' Roller), but as far as stage performances were concerned, Richard was unbeatable. No Rock n Roller could follow him. Had he been white, his personality and in-person performances would have elevated him to the dizzy heights, and the same is true of Chuck Berry. Richard's achievements during his brief floruit were none the less impressive, in particular his success in supplanting Haley's popularity in both the United States and England in 1957, when uncle Bill's popularity began to decline as a result of his over-saturation.

After quitting Specialty, Richard enrolled at Huntsville Theological College, Alabama, and became a full time student, while his records continued to blast the airwaves through 1958 and 1959. When Rock n Roll died in mid 1959, Richard's "posthumous" hits ceased. In 1960 Specialty went inactive. Richard cut some gospel albums for End and Mercury, and although they were good recordings, sales were small. During those grim days of Bobby Rydell, Frankie Avalon and in Britain Cliff Richard, we devout R n R disciples knew that we'd bought it.

In 1962 the unbelievable happened: a London music weekly announced that Richard (Little, not Cliff) would tour Britain that October. The great event out to be no pipedream: Richard duly arrived, and despite the absence of the pompadour, he broke up every theatre on the tour. When the diehards emerged from their warrens to see the wild man from Macon, tears flowed freely as he bounded onto the stage in a ridiculously baggy suit eying the audience with an electric ferocity. The tour marked his return to the music field.

Richard's subsequent career through the 60's was a chequered one, involving a series of unsatisfactory recording deals, and an uphill fight to gain airplay and recognition. He has now achieved the latter, but not the former. Some of his records were excellent, notably the first Vee Jay L.P. and some of his Modern material, but he failed to gain a hit, which is hardly surprising when one remembers the competition during those years of Beatlemania. Continued On Page 51...

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Earl Lewis & The Channels



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THE CHANNELS

BY SAL SALZANO

HOW DID YOU GET STARTED IN A SINGING CAREER?

I first started singing in a choir at the age of eight. It was just a pasttime but my interest developed seriously as I learned group harmony. It really intrigued me. Then I started organizing groups from time to time and the first serious group I had was the "Latharios". We recorded "Gloria" b/w "You Said You Loved Me".

HOW DID YOU AND THE CHANNELS GET TOGETHER?

The Latharios were singing at a Community Center in Harlem when some of the guys from the Channels heard us sing and asked if the bass and myself wanted to join them. We said yes, because the rest of the Latharios were losing interest in singing.

THE CHANNELS THEN RECORDED FOR THE "WHIRLIN DISC" LABEL. HOW DID THIS COME ABOUT?

We had just worked out a few of the songs I had written and we wanted to make some demos for various record companys to listen to. When we were cutting the demo for "The Closer You Are" and "The Gleam In Your Eye", Bobby Robinson happened to be in the studio. He heard us and wanted to sign us to a contract immediately. We recorded these songs and also did "I Really Love You" and "Flames In My Heart".

YOU'VE WRITTEN MOST OF THE HITS FOR THE CHANNELS IN COLLABORATION WITH BOBBY ROBINSON. DID HE REALLY WRITE THESE SONGS OR DID HE JUST GET HALF THE CREDIT?

Yes, I wrote most of The Channels hits and at times with some of the other guys in the group, but never with Bob Robinson. He never wrote the songs with us but he did copyright the songs in his name and also put his name on the records as co-writer. Also I wrote a song called "All Alone" the other side of "Altar Of Love" which was a hit in Philadelphia, but in order to play the record a well known D.J. named George Woods took half the credit for the record. On the label you'll see Wood-Lewis.

THERE HAVE BEEN MANY STORIES OF GROUPS NOT GETTING PAID FOR SONGS THEY RECORDED. WERE THE CHANNELS INCLUDED?

The Channels were paid for "The Closer You Are" and "The Gleam In Your Eye" but not all of what we should have gotten. Nothing for "I Really Love You", "Flames In My Heart", "Girl Next Door", even though these records were not big hits we should have received a statement but didn't. I am not sure if we got paid for "My Love Will Never Die" which was the biggest seller for The Channels. You see we never had a national hit, we had national records for example "The Closer You Are" and "The Gleam In Your Eye" was a big hit in some states and in others it was top ten. "My Love Will Never Die" was big in New York, the top ten, but out west it was Number 1.

WHO ARRANGED ALL THE SONGS FOR THE CHANNELS?

The group arranged all the songs except "Thats My Desire" and "Altar Of Love". Richard Barrett arranged these.

THESE WERE RECORDED FOR "GONE RECORDS". HOW DID THE CHANNELS SIGN UP WITH "GONE RECORDS"?

We auditioned for George Goldner with a couple of songs called "Do You Remember" and "Talk". We were supposed to record them for him but on the day of the recording session he changed his mind and thought "Thats My Desire" would be better if it were done in The Channels style.

AFTER "GONE RECORDS" YOU RECORDED FOR "FURY/FIRE RECORDS". THIS WAS OWNED BY BOBBY ROBINSON. WHY DID THE CHANNELS RETURN TO HIM?

Well, "Gone Records" were no longer interested in The Channels and Bobby Robinson wanted to record us again. Though he robbed us of a lot of money some of the guys in the group didn't care so long as we were recording and making appearances. The rest of the other guys, including myself, couldn't see it. This disagreement made The Channels go their separate ways.

DO YOU REMEMBER ANY PARTICULAR INCIDENT ON THE VARIOUS SHOWS YOU'VE HAD IN THE PAST?

Once we were singing in Brooklyn and a girl jumped up on stage and kissed me. I was so surprised I didn't know what to do, so I just stood there looking stupid and embarrassed.

HAVE YOU ALWAYS BEEN A LEAD SINGER IN EVERY GROUP YOU'VE BEEN WITH?

Yes, I have always been a lead singer, with The Channels, Latharios, Earl Jades, and the other groups I had. I also had a few groups in Machine and Metal Trades High School. I forgot the names of the groups.

WAS THERE ANYTHING SPECIAL THAT MIGHT HAVE HAPPENED AT ANY OF YOUR RECORDING SESSIONS?

No. But at our first recording session The Continentals recorded "Dear Lord" which I think was great but wasn't pushed enough. Then later in 1963 The Channels re-recorded it to no avail.

WERE THERE ANY SONGS YOU RECORDED WITHOUT THE CHANNELS?

Yes, I recorded many songs without the Channels and also with another group. I did 2 singles and at present I am in touch with the person who recorded them to possibly work out a deal to have them released.

WHAT SONG DO YOU FEEL IS THE BEST YOU'VE DONE VOCALLY? ALSO WHICH IS YOUR FAVORITE AND THE BEST THE CHANNELS DID OVER-ALL?

Singing wise "My Love Will Never Die", I think is my best work because I was trying to reach out for more depth. But the sound on that record is the worst of all The Channels records because it sounds too treble-ish. The best over-all for The Channels is "Thats My Desire". "Thats My Desire" and "Gloria" which wasn't released until 1971, as you know, to me were the best in recording sound. My favorite is "The Gleam In Your Eye".

WHERE WAS THE FIRST APPEARANCE FOR THE CHANNELS?

I guess you could say that The Channels were very fortunate. After "The Closer You Are" became a hit we made our first appearance at what I consider the top, The Appollo Theater in August 1956. From there we went to the Howard Theater in Washington. We played all across the Unites States and rarely played in small local clubs.

WHAT GROUPS INFLUENCED THE CHANNELS MOST?

The Moonglows and The Scarlets, but for myself personally, I'd say there was no group like the Vocaleers. They were fantastic.

The above interview was conducted by Sal Salzano with Earl Lewis, lead of the Channels. The Channels have a new record on the market "Gloria" b/w "You Said You Loved Me". "Bim Bam Boom" plans a follow up interview on the Channels in a future issue, which will include many very rare photos, never before seen. ∞

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3015	NO ONE KNOWS/I CAN'T GO ON Dion & the Belmonts	5059	DENISE/COME BACK Randy & the Rainbows
3021	DON'T PITY ME/JUST YOU Dion & the Belmonts	5054	MY HEART CRIES/ALL MY LOVE Billy Vera & the Contrasts
3027	TEENAGER IN LOVE/I'VE CRIED BEFORE Dion & the Belmonts	5067	TRA LALA LA SUZY/I LOVE THE SUMMER-TIME Dean & Jean
3028	HUSABYE/ADAM & EVE The Mystics	5075	HEY JEAN, HEY DEAN/PLEASE DON'T NOW Dean & Jean
3035	EVERY LITTLE THING I DO/LOVER'S PRAY Dion & the Belmonts	AUDICON:	
3044	WHERE OR WHEN/THAT'S MY DESIRE Dion & the Belmonts	101	VELVET WATERS/THE MERRY PIPER The Megatrons
3052	WHEN YOU WISH UPON A STAR/WONDERFUL GIRL Dion & the Belmonts	102	JUST TO BE WITH YOU/OH MELANCHOLY ME The Passions
3070	LONELY TEENAGER/LITTLE MISS BLUE Dion	105	I ONLY WANT YOU/THIS IS MY LOVE The Passions
3098	A LITTLE BIT OF SOAP/THE WAY YOU LOOK TONIGHT The Jarmels	106	GLORIA/JUNGLE DRUMS The Passions
3110	RUNAROUND SUE/RUNAWAY GIRL Dion	MOHAWK:	
3115	WANDERER/THE MAJESTIC Dion	116	OVER THE RAINBOW/NURSERY RHYME ROCK The Dimensions
3123	LOVERS WHO WANDER/BORN TO CRY Dion	DUNES:	PRETTY LITTLE ANGEL EYES Curtis Lee
3134	LITTLE DIANE/LOST FOR SURE Dion	LE GRAND:	
3145	LOVE CAME TO ME/LITTLE GIRL Dion	1003	NEW ORLEANS Gary US Bonds
3148	MOLLY/HONEY BABY Bobby Goldsboro	1004	A NIGHT AT DADDY G's Daddy G & the Church Street Five
3152	HE'S SO FINE/OH MY LOVE The Chiffons	1008	QUARTER TO THREE Gary US Bonds
3153	SANDY/FAITH Dion	1009	SCHOOL IS OUT Gary US Bonds
3179	ONE FINE DAY/WHY AM I SO SHY The Chiffons	1012	SCHOOL IS IN Gary US Bonds
3195	A LOVE SO FINE/ONLY MY FRIEND The Chiffons	1015	DEAR LADY TWIST Gary US Bonds
3251	DON'T LET THE SUN CATCH YOU CRYING AWAY FROM YOU Gerry & the Pacemakers	1018	TWIST, TWIST SENORA Gary US Bonds
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Grease

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JIM JACOBS & WARREN CASEY

A Review by Ralph M. Newman

When "GREASE" opened a few weeks ago, it was cited by one of the major publications as being the "NO NO NANETTE" of the under - 35 generation." On the surface, this comparison was easy to make. "NO NO NANETTE" is a current Broadway show about growing up during the 1920's, and it is filled with the music which brings nostalgic tears to the eyes of those who were young then. "GREASE" deals with high school life in the 1950's, and it too relies heavily on its music to re-create that period. While this is a memory trip for those of us for whom the 50's were the formative years, the parallel is far more reaching than was probably intended. The 20's were loud, gaudy, bewildering years, and they were a last shot at happiness before the gloomy depression years which the 30's were to be. The music which was to be popular during the following two decades was rooted in the 20's, and the morality on which many previous generations were raised was openly questioned and often disregarded. This course of events was to repeat itself during the 50's and 60's. The 50's era was a happy, carefree and generally "up" period of our lives, when our biggest concerns were our clothes, our dances, our boyfriends and girlfriends, and the way we spoke. The music which emerged not only reflected this, but grew to have a profound influence on all popular music since. The following years brought radical changes, however, for these years were among the most tragic in the history of this country. Children of the 60's had different things with which to concern themselves, such as war, assassinations, social unrest, a failing economy and drugs. As a result, the mode of dress and appearance in general symbolized protest, the dances became more introspective and less personal, the entire concept of love and boy-girl relationships changed, and speech became negative and vulgar. Music for the sake of sheer fun was gone, and everything had to be "heavy".

GREASE is a happy reminder of what life in the 50's involved. It is a joyous romp through your high school years, putting you back in your pegged chinos or your almost midi-length skirt with a big pink poodle embroidered on it, doing the stroll in the gym on Friday night, and convincing yourself that it is not as wrong to "go all the way" as your parents kept telling you. The music, by Jim Jacobs and Warren Casey, serves admirably to set the mood and to help us to laugh heartily at ourselves. Although it is especially relevant to the "under - 35 generation", the show is an absolute delight for all age groups and must be seen.∞



★NOTE:

Tickets are available at the Eden Theater box office at 12th Street and 2nd Avenue in Manhattan. For Saturday evenings, they must be picked up on a first come-first served basis, while phone reservations can be made for week night performances. The original cast album will soon be released on M.G.M. records.

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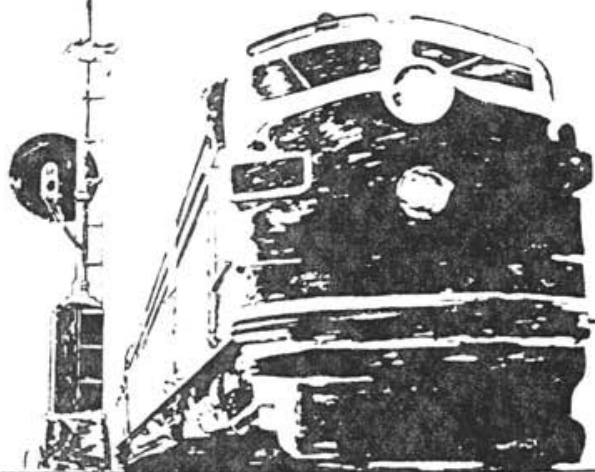
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FROM THE SQUARE

BY: LOUIE SILVANI

Slim was the owner of the first Times Square Record Shop at 42nd. & Bway in the subway entrance. Harold Ginsberg, who one day would own the business, was his right hand man.

There was Teddy, the unforgettable pet raccoon that would crack "Stormy Weather"; Jarett Weinstein, later of Lost Nite Records fame; Sam Wood, who started me on the road to record addiction, and to whom I'm eternally grateful; Bill Pensabene, who discovered "Stormy Weather"; Al Trommers, the future owner of Village Oldies; Ricky Nelson, who gave me my first Crows record and who fell in love with my 12 year old sister Ann Marie; and I, a 13 year old punk from the Bronx, who had a craving for the Castelles and didn't know my rear end from a hole in the wall. This group formed the vanguard of the record collectors who assembled at Times every Saturday to buy, sell, and trade records. Everyone would have their box of 25 discs, and just wait outside for other collectors to come to Slim's. "Hey Buddy, wanna buy a Chance record? I'll give it to ya for half price!"

It was at this spot and among others that this circle of friends began my education in rhythm and blues vocal groups, a sound now recognized as one of the purest black art forms. This store was the catalyst that nursed the seed of record addiction among collectors who would later spread the disease from coast to coast and even abroad.

In those early days it was common to buy a copy of "Where Are You" by the Mello Moods for the going price of \$4. Among the three for a dollar records lying on the table were such giants as "Are You Sorry", The Whispers on Gotham, or how about the time Slim had all the Mello Mood sides on Prestige, "I'm Lost" and "Call On Me". He couldn't even give them away at 49¢. He had boxes of them. I could count on one hand the people who own one of them now, but records like "Mexico", by the Rocketones sold for \$15.00, which was like spending ten times that today. Another big favorite from the era was the Students "My Vow To You", Note 10019, and "I'm So Young", 10012, were bringing 40 bucks in credit. Today, they sell for between 30 and 35 dollars. You couldn't give away the 5 Buds on Rams, a \$35 sound, just to give you another example.

I was a heavy bargain hunter back then, and one Sat. Sam Wood approached me, probably to clean out his closet. "Hey, Louie, wanna buy some dime records?" He spiced up the pile with some beat up Whirling Discs. Sure, how many you have? "A hundred. Gimme ten bucks for the lot." When I got home and went through them, there were three copies of the Five Buds, Rama #1 plus another one I junked and still need today, The Fernandos on Star X. Today, guys get on their knees for these odd sides. Don't laugh at Sam, because after I weeded out the dime stuff, I put such sides as Devil's A Busy Man" by Sunnyland Slim on red plastic Blue Lake, and some early Checker sides by Elmo James in my nickle pile. I'll never forget the day Sam and I found the Parrots, on Parrot. When we first got it, he charged me \$2 for it, saying he felt a little guilty because it was a 78. When my mother yelled that there was no room for a record collection in our apartment and threw a shoe at me she missed her target, but managed to smash the Parrots record, "Don't Leave Me". I've been trying to replace it for ten years unsuccessfully. When Anthony Rotante, of Record Research, published the Parrot discography, the record wasn't even listed. If you're all psyched up, you'll be very interested in this information. It was two numbers before the oldest record on the Parrot

catalog, no. 760, and when I found that out I almost choked my old lady. I remember one very unusual thing about the record that I really dug. It was a slow, early Chicago-type ballad, but it had this unique high tenor lead who would come in through the bridge and toward the end. He actually sounded like a parrot. Then seven years later, I saw a Checker catalog, and it listed a side by the Parrots. There's a damn good possibility it's the same record. If anyone knows anything about this and can shed a little light on the mystery, please write to BIM BAM BOOM.

I was going to dedicate this article to another mystery of the ages, that being Dominic Delia, Sal Mondrone and the Sparrows Quartette. In all my personal experience, there is nothing that has left me so completely awed as the genius of this phenomenal white group with black souls, but time has run out and I'll intrigue you with that story some other time. I'd like to leave you with one thought: the Beatles aren't as deep as you may think. So long till next time. **cc**

For Collectors Only

BY: SAL PASSANTINO

In the past I've listed many odd group records in which only a single artist was listed on the label. Many readers have found this interesting, so I will list a few more. One excellent one is by Bobby Relf on the Cash label. The song is "Our Love", and the number is 1019. Could be The Laurels backing him up. "Geneva and Johnny" by Sax Kari (Great Lakes #1204) features, I imagine, Geneva, Johnny and a group. Pauline Rogers has a group backing her up on "I've Been Pretending", Flair-X #5001. Also add "So Loved Am I" by Jesse Johnson (Symbol #901) to the list.

I was listening to "I Don't Wanna Be Without You Baby" by The Corvairs (Leopard #5005) when I realized I heard the group before. Or at least the lead singer. The song was written by Eugene Pitt and produced by Joe Rene'. It was then quite obvious that I was listening to Eugene Pitt and, possibly, The Jive Five. Does anyone know if The Corvairs on Leopard became the Jive Five?

Recently I've been working very closely with Sal Mondrone and have found him to have an unbelievable ear for picking up familiar voices on various records. One thing he pointed out to me was that The Heartbreakers on RCA Victor changed their name when they left RCA. Do you have any idea who they became? Think about it. I'll give you the answer later in this column.

I'm looking for some information on "My Heart Cries For You" by The Five Larks (I think) on Apollo. Does anyone know the number of this record? Does anyone have it??

Many groups have been appearing at clubs around the New York area. One of them, the fabulous Moonglows, have several personnel changes. The group today consists of Bobby Lester, Alexander Graves, Charles Lewis and Doc Williams. Harvey Fugua still records with them, but very rarely makes personal appearances. I understand that they sing several of their Chance sides such as "Secret Love", "Whistle My Love" and "Oh, Rockin' Daddy". A must group to see the next time they come around. I recently saw one of the Ink Spots groups.

This group consists of Joe Bodner (whom I believe sang with the Brown Dots for a short time), Roy Freeman (who claimed to be Bobby Freeman), William Hudson and Bobby Bac. Hudson and Bac said they recorded alone but refused to tell me their real names. They toons leading and were fantastic. Unfortunately they didn't harmonize as a group enough. Definitely too much solo work.

The answer to The Heartbreakers question is The Topps on Red Robin. If you don't believe me, play records by both groups and I'm sure you'll agree with me. Thank you, Sal Mondrone, for that bit of information.

(Sal Mondrone and Sal Passantino have a radio show on WHBI-FM, 105.9 every Friday and Sunday morning from 3:00 O'Clock to 3:30. If you want to hear the sounds that Sal talks about in this column, then tune in.)..... **cc**

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Sneakin' Back

fele GREN DYSA

The "Flying Saucer" recorded by Buchanan & Goodman in the summer of 1956 caused new action on all the oldies included in their novelty disc. Thus, "Earth Angel", Dootone #348, first a hit in September, 1954, was re-issued at this time. The Penguins were under contract with Mercury, and in order to get a share of the sales, Mercury had them re-record "Earth Angel", Mercury #70943 and issued it in August, 1956.

Sometimes records were re-released for no readily apparent reason. For example, "With All My Love" by the Cap-Tans, Dot #1018 sold well, but was not a hit when released in December, 1950. Yet, Dot considered it worth re-issuing in November, 1953 as Dot 15114.

An interesting point to consider in determining the value of a record that appeared on more than one label is the length of time it was on the original label. "Heaven Only Knows" by the Charms was on Rockin' for two months before it was switched to the Deluxe label. "A Thousand Miles Away" by the Heartbeats was on Hull for two months before Rama picked it up. But "Baby It's You" by the Spaniels, released in July, 1953 was on VeeJay only two or three weeks before heavy sales in Detroit stimulated its lease to Chance, making VeeJay #101 a very scarce record.

Since the ownership of the record reverted to Vee Jay after a while, and Vee-Jay issued some at a later date on their own label, most collectors consider the red vinyl version the only positive first pressing.

Atlantic's label switch from yellow to red occurred during the hit run of "Devil or Angel" (1083) by the Clovers. At the store where I worked at the time, our first few boxes came in on Yellow Atlantic, but subsequent shipments were on the red label. Although the yellow version is somewhat rarer, it is a first

pressing only by a matter of a week or two, and the red label is not a second pressing or re-issue, unless of course, it carries the small black "fan" marking.

Some records were like sorks in the bath water, they kept bobbing up again. A reissue on a different label, or perhaps on the same label with another number or label color, presents no problem to the collector who wants to be sure he's getting the first pressing. But what about the early reissues that carried the same label and number?

Ruth Brown's "Mama, He Treats Your Daughter Mean", Atlantic #986 was issued in January, 1953. Atlantic repressed it in March, 1955. Same number, same yellow label. How do you know whether your copy is from 1953 or 1955?

The same question applies to "Just Walking In The Rain" by the Prisonaires, Sun #186, first released in August 1953. Johnnie Ray put out a cover version on Columbia in the summer of 1956 which did so well that Sun re-issued the Prisonaires original version in September, 1956.

The famous five minute Joe Williams - Count Basie rendition of "Every Day", Clef #89149, released in June, 1955, prompted Chess to re-press their older version by Joe Williams, Checker #762 in July, 1955. The Checker disc, thirteenth release on the label, had first come up in September, 1952. "Round About Midnight" by the Robins, Score #4010, first issued in 1949 on 78 rpm only, was again issued in December, 1951. The Robins sudden popularity on Savoy caused Aladdin to put out a reissue. Since Aladdin was into 45 rpm by the end of 1951, there is a good possibility that Score #4010 was made available on the new speed the second time around.

R and B magazine

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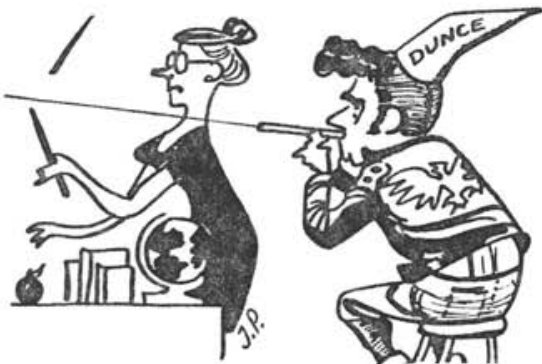
~~~~~ BY: BILL BARNES

Seatbelts on everybody!! All systems go, we're off. Then if by magic, the years go by and we are in the 1950's, the place is Atlantic City, N.J. Being born and raised on the shore during those early years of R/B beings back a lot of memories. I'm helping mom out in a restaurant known as the "Green Parrott" on Baltic Ave. At the "Weeks" tavern on Illinois and Baltic Ave. (The Apollo of Atlantic City) a new group is appearing. Mom gives me some bread and I'm off to "Weeks", which is about two blocks from the restaurant. I remember seeing three guys standing outside. Could it be the members of the group? It is! The lead singer - Eddie Rich and Jimmy Johnson who they call "money guitar player" are talking to Junior Denby. They introduce themselves as the Swallows and they range from 19 to 21 years old. We rapped for a while and talked about the sounds of the day. There was nothing phony about them. They said that they were five lucky guys who were given a break and they were having themselves a ball traveling around the country seeing cities they never dreamed of being in. I told "money", I also played guitar for a local group called the "Six Blazers". We went into the club and "money" showed me the chord changes to "Will You Be Mine". He also told me that Bill Harris, the guitar player for the Clovers, and himself got together once in a while for a "jam" session. They were very friendly with the Clovers and came from the same area, Washington - Baltimore. I met the group, Dee Ernie Bailey and a young man, I only remember as Earl.

We started talking about how they got their start and the following story emerged. They started singing on the street corners and took their style from the several groups on the Rhythm and Blues scene at the time, Orioles, Ravens and Dominoes. The name came about as an off shot of the "bird" names. They did several demos and took them to King Records who signed them to a recording contract. The rest is history, they had several hit records in the early 50's. In 1953 or 1954, the group changed lead singers, Eddie Rich did not leave the group, he just stepped into the background and Junior Denby took over the lead chores since his voice had a blues flavor to it.

The show started and five young men in rust color suits step on stage. The opening chords to "Will You Be Mine" fill the air. The Swallows are working and nothing could be more right. The Swallows! harmony so tight, like a group of beautiful birds in flight. Eddie Rich, Jimmy "money guitar" Johnson, Junior Denby, Dee Ernie Bailey and Earl.oo

THANK YOU FOR BEING THE SWALLOWS.



~~~~~ BY: RICHARD HAGGETT

This story opens on a very cold frosty Sunday afternoon in Syracuse, New York. I was sitting in my favorite chair, relaxed, just sipping a cold pepsi, watching a great old movie, when suddenly the phone rang. The caller identified himself as Dave, who was a friend of a friend of mine and found out that I was a record collector. (I think nothing of driving a hundred miles for one record) He said he had the name of a shop in the Buffalo area. He went on to say that it was a small obscure store on the lower east side of town which was predominately black. He said that he heard it was loaded with old R&B discs from the fifties and were just sitting there in green jackets. At this point of the conversation, I was sitting on the edge of my chair, and hanging on every word that flowed from the receiver. I thanked Dave, and immediately took three aspirin and made plans for Buffalo.

After spending a restless night, I awoke at 6:30, ate as best as I could, and set out for the western frontier of Buffalo.

It never occurred to me that my car was a high performance 427, which, if lucky, gets six miles to the gallon. This was beside the point, records were at stake and every second counted. I left Syracuse at 7:30 and arrived in Buffalo at 9:15, not bad considering it's nearly 150 miles away. I pulled up in front of this old beat-up store, and went to the door. I thought I would faint....on the door was a sign that read CLOSED FOR REPAIRS. I was in a panic, I peered through the dusty windows, but it was useless. I immediately went to a phone booth, which was covered with obscene writing and completely covered with snow and frost. With trembling fingers I dialed the numbers, after about 16 or 17 rings a small meek voice answered and told me they were closed for remodeling. I quickly explained my plight and the voice on the other end agreed to let me come in if I was very careful, to which I agreed most heartily. Once inside, he led me to the rear of the store and behold, there stood the most beautiful steel rack, just filled with green jacketed 45's.

He told me to go through them and pull what I wanted, and we would discuss price after. As I went through them, to my dismay, there were many, many empty jackets, among which were, Larks, Feathers, Dominoes, Blue Jays (on Checker), Vibronaires and believe it or not Jubilee # 5104, "Stormy Weather", by the Five Sharps. At this point my sweat and tears both were really flowing. However, I did manage to get some fine discs; I picked up the Velvets on Red Robin, Five Jets on Deluxe, some fine old Orioles records and Melloharps, also some gold top Federals by the Royals and Dominoes. When I finished pulling out the records I wanted, I asked him about the empty sleeves. He stated that a D.J. from the Albany area had stopped by the store to promote some new records and saw the racks of records and made a real killing. At this point, I paid for my records, hung my head and made my way back to Syracuse. Thinking about how close I came to getting "Stormy Weather" made me sick and I had to stop six times on the way home for coffee and aspirins. So now you can see that it truly takes nerves of steel to be a record collector.oo



It was freezing cold that morning, about six degrees above zero, and my not so trusty 47 Plymouth wouldn't kick over. (That was the car with the bad clutch. I had a rope tied around the clutch pedal, and after changing gears, I had to pull the clutch up from the floor by hand, using the rope.). The day before, in a twenty degree wind I had begun painting over its dull grey, with spray cans of "luster gold". Thanks to the wind, and my short bank roll, I had blown five cans of spray paint on one fender!! One gold fender, not enough money to finish the job, and now it wouldn't even start. I liked it though, it really was a car, the fact that I couldn't depend on it was secondary. It was the day that my fourth record was ready to be picked up. (The fourth record I had ever released myself, on a label that you all have heard of by now, a label that I remember very fondly, like that car.). It seems like yesterday, but if I tell you what the record was, you would be surprised. The label was a soft black and silver, and the plastic was red, and it didn't sell very well. Luckily a friend of mine was going along with me, so when he ran around the corner of the lot, expecting to find a warming car, he wound up running with me back to his car. (We could have "jumped" my car, but you couldn't trust it in that weather.). His car, an incredible green, 51' study, didn't start either, but we rolled down a long and very steep hill, and it got humming finally. I chipped in a buck for some watered down Texaco at the bottom of the hill, and we were off. And I was off, because putting out records can really get you off. It's a thing like nothing else, believe me, if you love rock n' roll music, and I do.

You might wonder how somebody who couldn't afford to get more spray paint, could put a record out, and I suppose, to any one I don't know, (and that's just about everybody, me included), that's a good question. Well, I couldn't, I hadn't heard any eagle scream in quite awhile and I was, literally, tapped out. But nothing, or no one, can stop me from putting out a record. I'd sooner not eat for six months. (I've been accused of doing that anyway). When you grow up as a kid, in complete awe and wonder of the magic of a recording, moreover a rock n' roll single, then actually putting out your own, or singing on one, has to be your biggest kick, so the money is not important. The money is needed to pay for it, to be sure, but if it leaves you flat busted, well, it's what I have always considered the noblest causes. (Despite the horrible people, cut-throats, and cheats, that you invariably find the record "business" made up of.). We got to the pressing plant in about an hour or so, and I was sick. I get sick every time I put out a record, always

A WAY OF LIFE

— Wayne Stierle

have, still do, I guess the fear that it will be warped, or scratched, plus the excitement, or whatever. The windows of the plant were fogged from the cold. We were frozen, but we stepped into the blast furnace interior of the plant. (When the presses are going full blast, and you're near them it's hot enough to melt plastic, which is exactly what turns a plastic busquit into a record.). The smell of a working pressing plant tops any bakery I've been in, and most perfumes as well, it's a beautiful aroma. It's the smell of thousands of records, ready to be shipped all over the States, maybe even to alter styles for years to come, and right here, they're being fashioned from little dead squares, into living entities. (If you don't think that records are alive, then maybe you aren't either. When is the last time anyone spent a dime to hear you talk for three minutes?).

I had checked on the price the day before, so I had enough money with me, in fact I had all my money with me, but when we left I had four dollars and eleven cents in my pocket, and that was it. (I could sell a few hundred of the records, so in a few weeks I'd have, maybe, a hundred dollars, and high hopes for my next record. It's strange now, that these records, which I lost money on, time and time again, are today, known from coast to coast, and a few of them, on color plastic, even sell as high as five dollars, which is more money than I had left to my name that cold, beautiful day. (I've even seen them on lists, where they are listed as "first pressings", when in fact it's a third pressing, since I changed label colors, and plastics in mid-stream. Many collectors think that the red plastic is the original, but some were pressed in black first.). Pressing the first record, was jumping into the fire, with no way back through the flames. I wouldn't change it, even if I could, because I still see it as a magical and precious thing. It's a very personal thing, all the numbers and codes on the labels and in the plastic mean something, and in many cases, to no one other than myself. It's a rather bizarre "inside" joke, but it's amusing, in a bitter way. I enjoy talking to you about it, but I can only tell so much, it's still, after all this time, too personal, which is actually funny, because who really gives a damn? (Which is probably the real reason I don't go any further, I hate people that don't care, about something. Of course I might be looking for self-justification, and find it only in not finding it. Bad ain't forever, and good ain't for good.).

Back in the car, on The Garden State Parkway, I'm looking at the record. It really looks nice, I mean, it looked "New York", and it looked real. I'm looking at it right now, and it still has a "thing" about it, and of course I don't associate myself with it. What I mean is, when I look at it, I like it for what it is, and what it projects, and because I like it as an entity onto itself, it erases me from the picture automatically. Sure, my name, and my drawing, (sketch), may be there, but I still can't find me

Continued On Page 51.....

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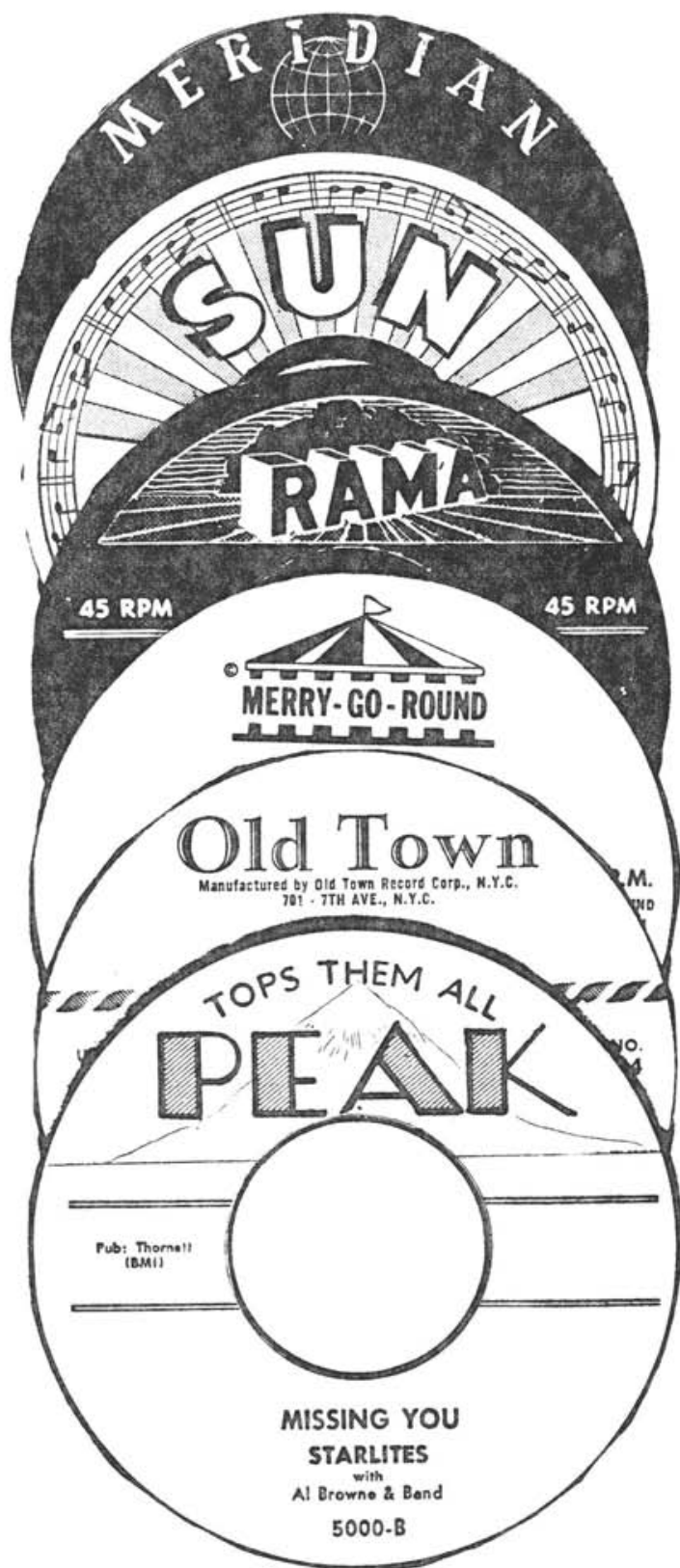
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LITTLE RICHARDContinued

Rock - bottom was hit in 1968 when Bumps Blackwell booked Richard with Brunswick: lousy records, no promotion, and a period of stagnation for him.

The turning point came in August 1969 when Bumps took Richard into the Atlantic City pop festival, one of the most important of that era. His appearance was a triumph in the face of a huge audience most of whom had never heard of Little Richard. There after he was accorded top-grade bookings which have enabled him to achieve a level of popularity and recognition that puts him on a par with the showbiz "establishment". But in spite of frequent talk show appearances, he has not deserted the kids for "all around entertainment". But not all is well with his current style and image. He still sings the same hollowed repertoire every night, but after all these years it was inevitable that his act would take on the form of a parody of its original self. Richard accelerates his tempos unnecessarily, a practice which does not endear itself to the faithful; he also sings notes foreign to his standard interpretations of his classics. Such actions no doubt vary the routine for him, but they do not please his stick in the mud fans, those lovers of the archaic. Still less palatable is the "Bronze Liberace" act. Richard's eloquence is crippling to listen to, but when coupled with the deliberately and increasingly effeminate traits in his act the result is a betrayal of the atmosphere that his audience entrust him to recreate.

Richard's fans old and new would love to see him return to the zoot suits that he used to wear, the greasy pompadour, the leg on the piano, and we would all like to see him re-inject the ferocity that his present act plays down. Love, peace signs and beaming smiles are no substitutes for good honest Rockin' belligerence, lunacy and ferocity. Oh for the days when he walks onto the stage clad in drapes, flashing the maniacal, half-crazed look on his face - and with no make-up! The same is true of his records. On his only solid Rock n Roll record of the last five years he was featured as a back-up pianist for two anemic unworthies as Delaney and Bonnie. We would all like to see him reunited with the Upsetters, or else isolate with nothing but that ol' piano. Surely something's got to happen, for there seems to be no prospect of his catching sales with his current up-dated and frankly phony RnR recordings. Richard: get back where you belong.

(MR. COURTNEY IS THE EDITOR OF THE PENNIMAN NEWS, PUBLISHED IN ENGLAND. HE IS ALSO THE AUTHOR OF A BOOK ON THE LIFE OF LITTLE RICHARD WHICH WILL BE RELEASED IN AUGUST BY STUDIO VISTA, LONDON)

WHO PUT THE BOMP

WE COVER THE MUSIC SCENE FROM THE 50's/60's. ISSUE #9 JUST OUT - GENE VINCENT/WANDA JACKSON/ELVIS/ALASKA KING CRAB/PICTURES/ARTICLES/REVIEWS & MUCH MORE. IF YOU ARE LOOKING FOR A MAGAZINE WHICH COVERS ALL THE TYPES OF MUSIC FROM THE 50's/60's THEN WE FELL THE BILL. 12 ISSUES ONLY \$5.00 - SAMPLE 50¢ - OVERSEAS AIR MAIL - \$1.50 EACH. WRITE TO: GREG SHAW, 64 TAYLOR DRIVE. FAIRFAX, CALIF. 94930 U.S.A.

A WAY OF LIFEcontinued

there, its taken on its own identity. (At least, to me, it has. Stranger, is the fact that it will outlive me, for no matter how long I scuffle my heels on the sidewalks, these plastic things will have the last laugh. Only the strong survive, and we all know that plastic is unbreakable, don't we?). I still haven't figured out if the records drive you crazy, or keep you sane longer, but if I figure it out, i'll let you know.

The door opens, "Hey...how ya doin'?". It's nice to have a friendly door open every now and then. I put down what I'm carrying, I forget what, but it's always heavy. Kinda like my old plymouth, this chair, I say "What", Gus says, but stops the rest of the question, because he has no need to ask. I never did explain it, but if he reads this, he'll know, and probably be sorry to hear it. I mean, some things are more interesting before they're explained, not after. We're going over the script, or a chart, or something, (Gus, being Gus Gossert), and I'm beginning to see where those days of spray paint and plastic went. I guess I knew, but, well, I guess we all let certain things fall by the side of the road, and then forget what street it was, and even what year it was. This may have lost all sense to you, but I don't follow a formula, and this is where I am at the moment. The best people, and the most "real" ideas always get things thrown at them... I saw my friend tricked on April Fools day, (April 1), and crucified on Easter Sunday. (April 2)...I've never cared much for Easter, but if I ever color another egg, which is doubtful, this magazine would never re-print what I'll inscribe on that egg... It's a world thirsty robots, so if you're feeling like a bubbling spring, you better run for cover. NOW

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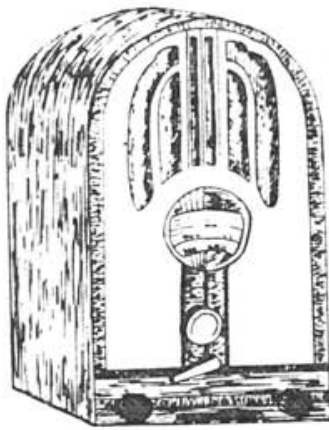
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★ **ORIGINAL R&R SHOW** - Len Leonard is your host on WHBI-FM. Thurs. 2:05-4AM. Len spins those dusty discs for night owls. If you can't sleep, let Len get your blood flowing with the fantastic sounds of the 50's.

★ **THE JIM PEWTER SHOW** - KMET-FM, 4PM-6PM in Los Angeles on Sun. Jim is also in his 4th. year on Armed Forces Radio. In addition to the NY Show Jim is syndicated in several cities around the nation. Check your newspapers for times.

★ **THE ROCK SHOP** - Jim Pewter is your host on WPIX-FM, 101.9 in New York Sat. & Sun. 6PM-10PM. A good all around show with interviews and special features. Something for everybody interested in the oldie scene.

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★ **THE ROY ADAMS SHOW** - WHBI-FM, 105.- Roy is your host on the Oldies Show every Fri. 1:05AM-3AM. Sounds of the 50's and 60's with special features. An excellent all around show with common and rare sides, lots of information too.

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RECORD REVIEW

BY STAN R. KRAUSE

mellow! voice of the bass man in "Zing Went The Strings Of My Heart". Harmony plus more!!

"TAKE A SAD SONG" - GODFREY DANIEL - ATLANTIC SD-7219 - After speaking with the producers, I feel what they are offering here is some good clean fun. Very well produced, concept of quality without nostalgia is evident. Again I say congratulations to two sincere producers who really enjoyed what they were doing. Buy It! Play it! You'll love it!

"SINCERELY" - THE MOONGLOWS - BIG P - Tremendous Moonglows ingredient in the first 30 seconds of this unusual EP, and then the group that follows, yes the group no one has figured out yet, must be a studio group the Moonglows hired to finish the session while they went to an engagement to SING.

"CREATION OF LOVE"/"I KNOW MY BABY CARES FOR ME" - SKIP JACKSON with GEORGE, DENNY O & TOM - CATAMOUNT #131 - Powerful VOCAL work with an outstanding lead. Same lead who recorded for Jay-Mar with the Shantons on "Lucille" and "Lover's March". Side is reminiscent of the Heartbeats style or groups that used good tenor work. Could hit the charts easily with a little air play.

"TALKIN' BOUT A WOMAN"/" COOL JERK" - COASTERS - KING #6389- Definite Coasters sound - could put them back on the charts. Flip - "Cool Jerk" well done with a slight latin feel. Both sides worth a listen.

"I PROMISE TO REMEMBER" - JIMMY CASTOR BUNCH - RCA #1029 - Nicely done, but doesn't contain the vocal work and smooth style of Frankie and the Teenagers. Worth a listen or two.

"THAT'S HOW I FEEL"/"WAY OVER THERE" - ROYAL COUNTS - CATA #1958 - Back on the scene again with the Students rocker, shows plenty of vocal work and excellent timing. Flip - Miracles original, done tastefully. Either side could score.

"FOOLS RUSH IN"/"SOMEDAY YOU'LL WANT ME" - THE (ORIGINAL)CHARMERS - BLUE SKY #102 - Yes, the original Charmers who recorded for the "Central" label in the early 50's are back on the recording scene with two fantastic sides. Both songs are the "old standards" done in the 50's style. A great effort and a welcome relief from the sounds of today.

"WHEN WE GET MARRIED"/"DADDY'S HOME" - THE ADDICTIONS - KELWAY #102 - If you are looking for an accapella recording that sounds like it was made in the toilet of a pool hall than this record is for you. This record captures the true hallway sound and is so bad it's good. It's worth a listen and the rest is up to you and your imagination.

"HAPPY HONEYMOON" - THE FOUR FELLOWS/MEMORIES - THE DECOYS - ALJON #1261 - Two fantastic sides by the original groups who recorded in the 50's. The Four Fellows who recorded for the Tri-boro label return to the studio with all the polish and style that they have developed over the years. This record could hit the charts and gives you two groups for the price of one.

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MADLY IN LOVE/I CRIED -
LINCOLNS
THREE STEPS TO GO/NOBODY
BUT YOU & ME - EDDIE & THE
STARLITES
YOU DO SOMETHING TO ME/YOU CAN
COUNT ON ME - THE AVALONS

BRING BACK THOSE DOO WOPS - BAGDADS
Double Slot

BAD BOY - JIVE BOMBERS - Savoy

CASUAL LOOK - SIXTEENS - Flip

MOMMY & DADDY - Students - Brass Ring

I'M LOST IN THE WI

I'M DOWNTOWN/LOST IN THE WILDERNESS - DUBS
Vicki

CANDLELITE LABEL.

CRYING FOR YOU - CINERAMAS
WHY DON'T YOU WRITE ME - FEATHERS
HEAVEN KNOWS I LOVE YOU - CHUCK-A-LUKS

IN THE BEGINING THERE WAS NOTHING
BUT "ROCK"  THEN SOMEBODY
INVENTED THE WHEEL



AND THINGS JUST BEGAN TO ROLL

Len Leonard's

Original Rock 'n' Roll Show

WHBI-FM

105-9

EVERY THURSDAY

2:05 - 4:00 AM

AUCTION BLOCK

If you are interested in selling records through "Bim Bam Boom", the following procedures will be followed. The charge for this service is 20¢ a record. Name and address will be included at no extra charge. You must list the following information when listing records: Label, Record Number, Artist, Title and the condition along with other information listed in the abbreviations. We feel that it is not wise for a magazine to get involved selling records and acting as a clearing house. We will charge a flat rate for each record listed and not a percentage of the record's selling price. If you sell the record for \$1.00 or \$5.00 the price to us will be the same. Example: if you list 10 records for Auction the price to you will be \$2.00. We feel that this is the only fair way to list records. The buyer will deal directly with the seller. Do not send money to "BIM BAM BOOM". If you agree to purchase a record from one of our advertisers, send the money directly to the person selling the record to you. If you feel that you have not been treated fairly by one of our advertisers, contact us. We will investigate and if the charges are true we will drop him from our list of advertisers. May we repeat, we are attempting to bring harmony among collectors. Please list your records fairly and remember: DO UNTO OTHERS AS YOU WILL HAVE THEM DO UNTO YOU.

GRADING OF RECORDS

- M Surface noise equal to an unplayed record. No visible or audible scratch on surface. Original finish intact.
- M- Surface noise very low, smooth and uniform. No marks on surface. Noise not seriously distracting.
- VG Record has surface noise, light foreign noises but slight distortion. Noise not seriously distracting.
- G A moderate amount of surface noise, background may be somewhat irregular and cracking. Some foreign noises and a little distortion. Foreign noises less prominent than the music.
- F Foreign noises about as prominent as the music. Listening is distracted by the noise.
- P Foreign noises are louder than recorded music.

ABBREVIATIONS

(RE) Reissue, (C) Cut Out (small hole in label), (DJ) Promotional Copy, (W) Werp, (S) Scratches, (B) Bootleg, (2) Second Pressing, (Min) Minimum Bid, (W) Writing on label.

BIM BAM BOOM, BOX 146, BKLYN, NY 11223 - (ALL MINT or MINT -) FIXED PRICE - MANY RECORDS ARE ONLY ONE COPY - FIRST COME - FIRST SERVE - LIST ALTERNATES.

| | | |
|----------------------|--|-------------------------|
| Hi-Lites | I'm Falling In Love | Record Fair \$5.00 |
| Hi-Lites | For Sentimental Reasons | Record Fair \$5.00 |
| Charlotts | Gloria | Time 4 Blue-\$4/red-\$2 |
| Crests | The Angels Listened In | Coed \$3 |
| Dells | Pain In My Heart | Vee-Jay \$3 |
| Elchords | Peppermint Stick | Good \$3 |
| Fidelities | The Things I Love | Baton \$3 |
| Drifters | White Christmas (yellow) | Atlantic \$4 |
| Strollers | We're Strollin' | Warner \$3 |
| Falcons | You're Mine | Unart \$2 |
| Tyrone/Nuports | Feel Like A Million | Darrow \$3 |
| Willows | This Is The End | Club \$2 |
| Couplings | Young Dove's Calling | Josie \$5 |
| Earls | Remember Then | Old Town \$2 |
| Elegants | Little Star | Apt \$2.50 |
| Empires | Everyone Knew But Me | Colpix \$3 |
| Extensions | My Need | Success \$2 |
| Royal-Aires | Baby Baby | Gallo \$5 |
| Colts | Sweet Sixteen | Plaza \$2 |
| Citations | Down Went The Curtin | MGM \$2 |
| Pestels | Been So Long | Argo \$2 |
| Channels | My Love Will Never Die | Fury \$3 |
| Rosebuds | Hurry Baby | Bobbin \$2 |
| Del Capris | Forever My Love | Ronjerdon \$1 |
| Ricky & Vacels | Lorraine | Express \$2 |
| Nino & Ebbides | Juke Box Saturday Night | Madison \$5 |
| Bobbettes | Close Your Eyes | Diamond \$2 |
| Bob-Chords | Castle In The Sky (re) | Holiday \$1 |
| Twilights | My Heart Belongs To Only You | Finesse \$2 |
| Billy & Ricky | Baby Doll | Sue \$2 |
| Paradons | Diamonds & Pearls | Milestone \$5 |
| Centurians | Since You Left My World | Tiger \$2 |
| Sentimentals | Wedding Bells | Mint \$3 |
| Rays | Magic Moon | XYZ \$2 |
| Teenagers | Why Do Fools Fall In Love | Gee \$5 |
| Curtis Lee | Proctty Little Angel Eyes | Dunes \$2 |
| Penguins | Kiss A Fool Goodbye | Kiss A Fool \$10 |
| Eddie Fontaine | Rock Love | X - \$2 |
| Fantastics | There Goes My Love | Fantastics RCA - \$6 |
| Toledos | This Is The Night | Down \$2 |
| Tune Weavers | My Congratulations Baby | Casa Grande \$3 |
| Silhouettes | Heading For The Poor House | Ember \$4 |
| R. Berry/Pharaohs | You Are My Sunshine | Flip \$2 |
| R. Berry/Pharaohs | You're The Girl | Flip \$3 |
| Capris | There's A Moon Out Tonight | Old Town \$1 |
| Hollywood Persuaders | Tijuana | Original Sound \$1 |
| Dells | Hallelujah Baby | Cadet \$1 |
| Bleu Lights | Yes I Do | Bay Sound \$1 |
| Premiers | Gee, Oh Gee | Herald \$1 |
| Royalties | Out Of Sight, Out Of Mind (diff version) | MGM \$1 |
| Various | Alone In The World-Trojans/My Heavenly Angel-Cherokees | |
| El Venos | Fat Fat Mambo-Chalets/Feel Like Lovin'-Shepphens | Leonardo EP-\$3 |
| Isley Br. | Geraldine | Groove \$5 |
| Poets | Testify Pt-1 | T-Neck \$1 |
| Dontells | She Blew A Good Thing | Symbol \$1 |
| Carstairs | In Your Heart | Vee Jay \$2 |
| Sparrows Ot | Yesterday | Orch \$1 |
| Mello Harps | Deep In My Heart | Jet \$5 |
| Nobletones | Our Love Is A Vow | Karen \$25 |
| J Jones Savoy | I'm Crying | CM \$5 |
| Enchanters | With All My Heart | Savoy \$4 |
| King Krooners | We Make Mistakes | Sharp \$7 |
| Fiestas | Memories | Excelsior \$6 |
| 5 Dollare | Julie | Strand \$5 |
| Butanes | You Fool | Fortune \$5 |
| Escorts | That's My Desire | Enrica \$3 |
| THE CLOVERS | One More Kiss Goodnight | Wells \$5 |
| BUBBER JOHNSON | LP- THE CLOVERS IN CLOVER | Poplar \$20 |
| THE CADILLACS | MISTER JOHNSON 24 GREAT SONGS | King \$5 |
| | THE CRAZY CADILLACS (blk label) | Josie \$25 |

| | | |
|-------------------------|------------------------------------|--|
| Roomates | Band Of Gold | |
| Julia Steele | Why Did He Make The Rainbow | |
| Margie Day | HO-HO | |
| Blue Jays | Lover's Island | |
| Bobby Hendricks | Sincerely, Your Lover | |
| Coasters | Dance | |
| Champs | Tequilla Twist | |
| Sonny Tyl | Sny | |
| Frontiers | The Nearest Thing To Heaven | |
| All Henderson | All Star Boy | |
| Dubs/Imperial | Be Sure My Love / So Much - 2 more | |
| Channells | The Closer You Are | |
| Robert/Johnny | Hear My Heartbeat | |
| Lou Gazz grp | Change Your Way | |
| Flamingos | Golden Teardrops | |
| Shep/Limelites | Ready For Your Love | |
| Shep/Limelites | In Case I Forget | |
| Riviera | Moonlight Serenade | |
| DelVikings | Bring Back Your Heart | |
| Jessie Belvin | Love Song | |
| Moonglows | Foolish Me | |
| Bobby Lester/Moon | Lighters Shoo Doo Be Doo re | |
| Velvetones | Glory Of Love | |
| Earls | I Believe | |
| Romancers | It Only Happens With You | |
| Dion/Belmonts | Wonderful Girl | |
| Videos | Trickle Trickle re | |
| Crests | Little Miracles | |
| Crests | I Do | |
| Paul Anka | Lonely Boy | |
| Adorations | Linda | |
| Harvey/Moonglows | 12 Months of the Year re | |
| Corvairs | Yeah, Yeah | |
| Earls | Oh What A Time | |
| Chubby Checker | The Class - (his first recording) | |
| Jimmy Clanton | Follow The Sun | |
| Bobbettes | I Don't Like It Like That | |
| Young Lads | Graduation Kiss | |
| Donnie/Dreamers | Count Every Star | |
| Del-vons | Gone Forever | |
| Kingsmen | Week End | |
| Flamingos | Your Little Guy | |
| Bobbettes | Mr. Lee | |
| Bobbettes | Oh My Papa | |
| Cupids | Brenda | |
| Enjays | This Is My Love | |
| Shells | When I'm Blue | |
| Shells | Island Unknown | |
| Diablos | The Wind re | |
| Bobbettes | Have Mercy Baby | |
| S Chancells | Love No Time But You | |
| Chalets | Who's Laughing | |
| Zodiacs/M Williams | My Reason For Livin' | |
| Nancy Brown | This Is My Confession | |
| Baby Washington | Deep Down Love | |
| Robert/Johnny | Million Dollar Bills re | |
| Impalas | Peggy Darling | |
| Coasters | Bull Tick Waltz | |
| Imperial | The Diary re | |
| Mercy Dee | My Woman Knows The Score 2nd | |
| Silhouettes | Heading For The Poor House | |
| Del Dell | Is There Someone For Me | |
| Shirrelles | I Met Him On A Sunday | |
| Tony Allan/Chimes | Especially | |
| New Yorkers | Dream A Little Dream | |
| Videos | Trickle, Trickle | |
| Tony Rice grp | My Darling You | |
| Five Discs | That Was The Time | |
| Loe & Joe | That's How I Am Without You | |
| Shep & Limelites | What Did Daddy Do | |
| Classics | P.S. I Love You | |
| Velours | Sweet Sixteen | |
| Paragons | Kneel & Pray | |
| Belvedere | Lost Love | |
| Paragons | Florence | |
| Chessman | Heavenly Father | |
| Jesters | That's How It Goes | |
| Fairlanes | Little Girl Little Girl | |
| Chanters | Stars In The Sky | |
| Videls | Mister Lonely | |
| Paragons | Time After Time | |
| Equadors | Sputnik Dance/I'll Be The One | |
| Creations | We're In Love | |
| Velvet Angels (Diablos) | I'm In Love | |
| Velvet Angels (Diablos) | Since You've Been Gone | |
| Solitaires | Fool That I Am | |
| Volumes | I Love You | |
| Tans | Untie Me | |
| Joni Gordon | I'm Watching A Wedding | |
| Eternals | Rockin In The Jungle | |
| Eternals | Rockin In The Jungle | |
| Timetones | Sunday Kind Of Love | |
| Ortles | Crying In The Chapel | |
| Dreamlovers | If I Should Lose You | |
| Vistons | All Through The Night | |
| Spy Dells | We'll Be Together | |
| Sensations | A Part Of Me | |
| Solitaires | The Wedding | |
| Superbs | Baby Baby All The Time | |
| Thrashers | Forever My Love | |
| Five Satins | She's Gone With The Wind | |
| Chessman | That's My Desire | |
| Shells | Baby Oh Baby | |
| Youngstones | Marie | |
| Youngstones | Diamonds & Pearls | |
| Persuaders | Tears | |
| Debonaires | Everybody's Movin' | |
| Starfires | Love Will Break Your Heart | |
| Skyliners | This I Swear | |
| Colleagians | Oh I Need Your Love | |
| Volumes | The Bells | |
| Senors | May I Have This Dance | |
| Chantels | Look In My Eyes | |
| Shells | A Toast To Your Birthday | |
| Timetones | I've Got A Feeling | |
| Dreamlovers | Welcome Home | |
| Ly-Dells | Book Of Songs | |
| Little Nate & Grp | Do This Do That | |
| Bobbettes | I Cried | |
| Bobbettes | Are You Satisfied | |
| D. Tyler/N. Brown | Most Of All | |

| | |
|--------------------|--|
| Valmor \$2 | |
| A.L. \$1 | |
| Lat \$3 | |
| Milestone \$1 | |
| Sue \$1 | |
| Zion \$1 | |
| Paullette \$2 | |
| King \$3 | |
| King \$2 | |
| End \$5.00 | |
| Flashback \$1 | |
| Old Town \$1 | |
| Art-Tone \$1 | |
| Vee Jay \$1 | |
| Hull \$2 | |
| Hull \$1 | |
| Coed \$2 | |
| ABC \$2 | |
| Candlelite \$1 | |
| Golden Goodies \$1 | |
| Checker \$1 | |
| Imperial \$2 | |
| Cotillion \$2 | |
| Medieval \$1 | |
| Laurie \$2 | |
| Casino \$1 | |
| Coed \$1 | |
| Coed \$2 | |
| ABC \$2 | |
| Dreamtone \$2 | |
| Chess \$1 | |
| Club \$2 | |
| Old Town \$1 | |
| Parkway \$3 | |
| Phillips \$1 | |
| Gone \$2 | |
| Felice \$2 | |
| Whale \$1 | |
| Wells \$2 | |
| East West \$3 | |
| Checker \$1 | |
| Atlantic \$2 | |
| King \$1 | |
| KG \$1 | |
| Greenwich \$2 | |
| Conlo \$1 | |
| Johnson \$2 | |
| Fortune \$1 | |
| Trickle-A \$2 | |
| Dawn \$1 | |
| Music Note \$1 | |
| Vee \$1 | |
| Savoy \$1 | |
| Neptune \$1 | |
| Old Town \$1 | |
| Club \$2 | |
| Atco \$1 | |
| End \$1 | |
| Specialty \$2 | |
| Ember \$4 | |
| East Coast \$3 | |
| Decca \$2 | |
| Specialty \$6 | |
| Wall \$2 | |
| Casino \$5 | |
| Action \$2 | |
| Cheer \$1.50 | |
| Harvey \$3 | |
| Hull \$1 | |
| Music Note \$1 | |
| Goldisc \$2 | |
| Winley \$2 | |
| Poplar \$2 | |
| Winley \$1 re | |
| Relic \$1 | |
| Winley \$2 | |
| Argo \$2 | |
| Deluxe \$1 | |
| JDS \$2 | |
| Music Cliff \$2 | |
| RCA \$2 | |
| Take Ten \$2 | |
| Medieval \$1 | |
| Medieval \$1 | |
| MGM \$1 | |
| Chex \$1 | |
| Arlen \$1 | |
| Music Note \$2 | |
| Hollywood \$2 | |
| Music Note \$1 | |
| Times Sq. \$1 | |
| Jubilee \$2 re | |
| End \$1 | |
| Big Top \$2 | |
| Cracker Jack \$2 | |
| Argo \$2 | |
| Old Town \$1 re | |
| Dore \$2 | |
| Candlelite \$1 | |
| Candlelite \$1 | |
| Relic \$1 | |
| Johnson \$1 re | |
| Yussels \$1 | |
| Yussels \$1 | |
| Relic \$1 | |
| Dore \$1 | |
| Bargm \$2 | |
| Calico \$1 | |
| Winley \$2 | |
| Chex \$2 | |
| Sue \$2 | |
| Carlton \$1 | |
| Johnson \$2 | |
| Relic \$1 | |
| Heritage \$1 | |
| SCA \$4 | |
| Pix \$4 | |
| Galliant \$2 | |
| King 5551 \$1 | |
| Jameco \$4 | |

AUCTION CLOSING DATE

JULY 25

Crests
Skipliners
Flamingos
Reflections
Fin-ups
Baby Washington
Everly Br
Bobby Darin
Jimmy Clanton
Cloviers
Melodiers
Temptations
Fat Domino
Plural's
Vito/Salutations
Springers
Everly Br
Bobby Bland
Elegants
Genies
Aquatoners
Casuals
Cloviers
Hollywood Flames
Impressions
Olympics
Revels
Tassels
Tassels
Velours
Ly-Bells
Olympics
Willert Harrison
Fidelities
Bobettes
Corzairs
Crests
Crests
Belmonts
Dreamlovers
Imperial
Cleffones
L/Jo & Flips
Bob B Sox
Dubs
S Satins
Skipliners
Jimmy Charles
Big Bopper
Platters
Platters
Platters
Ronnie/Hillies
Platters
Platters
Coasters
Coasters
Chants
Chants
Superlatives
Dickie Goodman
Dickie Goodman
Hollywood Saxons

Trouble In Paradise
The Loser
It Must Be Love
Just Like Romeo & Juliet
Lookin' For Lovi
The Bells
Wake Up Little Susie
Beyond The Sea
EP-W/ov - Angel Face/It Takes A Long Time + 2
Try My Lovin' On You
Roudough The Red Nosed Reindeer/Wishing Is For
Barbara
I'm In Love Again
Miss Annie
Unchained Melody
I Know Why
All I Have To Do Is Dream
Saint James Infirmary
Little Star
Who's That Knocking
You
So Tough
Stop Pretending
Buzz Buzz Buzz
Gypsy Woman
Little Pedro
Talking To My Heart
To A Soldier Boy
To A Soldier Boy
Can I Come Over Tonight
Wizard Of Love
Western Movies
Kenes City
The Things I Love
I Shot Mr Lee
Smoky Places
Step By Step
Six Nights A Week
I Need Someone
When We Get Married
Limbo Pt-1
Lover Come Back To Me
Lost Love
Zip-A-Dee Doo-Dah
Be Sure
I'll Be Seeing You
Dedicated To The One I Love
A Million To One
Chantilly Lace
Twilight Time
I'm Sorry
My Pray
Valerie
You're Making A Mistake
Smoke Gets In Your Eyes
Shopping For Clothes
Charlie Brown
When I'm With You/Heaven In Paradise
When I'm With You/Heaven In Paradise grn pls
Lonely In A Crowd
On Campus - novelty
Luna Trip
It's You

Loon 34
Jubilee \$1
End \$1
Luna \$1
Stork \$1
Neptune \$1
Cadence \$2
Atco \$1
Ace \$4
Joste \$1
Fools Studio \$2
Goldisc \$2
Imperial \$1
Wanger \$2
Herald \$2
Way Out \$2
Cadence \$2
Duke \$2
Apt \$2.50
Shad \$2
Fargo \$1.50
Back Beat \$1.50
Porwin \$1
Ebb \$1.50
ABC \$1
Arvee \$1
Noroide \$3
Madison \$2
Amy \$1
Onyx \$12
Master \$2.50
Demon \$2
Fury \$1
Baton \$3
Tripel x \$1.50
Tuff \$1
Coed \$3
Coed \$2
Sabina \$1
Heritage \$2
End \$1
Gee \$1
Joy \$1
Phillips \$2
Gone \$4
Scepter \$1.50
Promo \$1
Mercury \$1.50
Mercury \$2
Mercury \$3
Mercury \$3
Raven \$1
Mercury \$1
Mercury \$2
Atco \$1
Atco \$1
Nite Owl \$5
Nite Owl \$6
Westbound \$1
Cotique \$2
Cotique \$2
Swingin \$2

Initials
Danleers
Dells
V-Eights
Harptones
Creators
Crowns
Bluenotes
Bob/Earl
Rusty Isabel
Chuck Berry
Rocker R's
Ideals
Bob B Sox
Doctor Ross/orbits
M/Williams Jodicks
Billy & Lillie
Holidays
Magics
Everly Br
Chuck Berry
Skipliners
Robert/Johnny
Versatiles
Ducanes
Sonny Knight
Blue Bells
Ron/Bill
Isley Br
Royal Jokers
Blue Bells
Danleers
Jimmy Rogers
Hollywood Saxons
John Lee Hooker
Doc Banby
Starglow
Quotations
Pookie Hudson
Cricketts
Innocents
Whispers
A Larks
Ballads
Individuals
Dovells
Laddins
Dreamlovers
Dreamlovers
Blendtones
Dukays
Jimmy Reed
Teddy Bears
Dubs
Paul Anka
S Qualls
Edsels
Innocents
Bobby Bland
Bobby Bland
Royalties
Trend-els

Bells Of Joy
Baby You've Got It
On What A Good Nite
My Heart
My Memories Of YOU re
Wear My Ring
Possibility
What Can A Man Do
Don't Ever Leave Me
Firewater
Jaguar & Thunderbird
The Beat
You Hurt Me
Not To YOUNG To Get Marries
The Sunnyland
La Dee Dah
I'll Love You Forever
If I Didn't Have You
Lucille
Let It Rock
Comes Love
We Belong Together (yellow) BB
White Cliffs Of Dover
I'm So Happy
Those Oldies but Goodies Are Dedicated To You
Cool Water
It (Barry Gordy Jr & Smokey Robinson)
Twist & Shout
Hard Times
He's Gone
One Summer Night re
Kisses Sweeter Than Wine wcl
Is It True
Don't Go Baby
Dimp'n's 5 label damage
Let's Be Lovers
Imagination
I Know I Know
That'll Be The Day src
A 1000 Stars
The Time Will Come
It's Unbelievable
God Bless Our Love
Dear One
Bristol Stomp
Yes, Oh Baby Yes
Annabelle Lee
May I Kiss The Bride
Come On Home
Nite Owl
Close Together
To Know Him Is To Love Him
Your Very First Love
Puppy Love
Been A Long Time
What Brought Us Together
Honest I Do
Hold Me Tenderly wcl
I Pity The Fool
He's Gone
I'm So Young

Sherry \$2
Le-Mans \$1
Vee Jay \$2
Vibro \$2
Bruce \$1
Hi-O \$1
Old Town \$1
Artic \$2
Tempe \$2
Brent \$1
Chess \$1
Temus \$5
Satellite \$1
Phillips \$3
Fortune \$1
44 Plus \$1
Casino \$1
Goldern World \$1
RFA \$1
Warner Br \$1
Chess \$1
Viscount \$3
Old Town \$2
Peacock \$3
Goldisc \$1
Original Sound \$3
Pewtown \$1
Arco \$5
Wid \$1
Big Top \$3664 \$5
Atlantic \$1
Amp 3 \$1
Doullette Vn \$1
Relic \$1
King \$2
Okeh \$3.50
Atco \$2
Verve \$2
Double L \$1
Brunswick \$3.6
Indio \$1
Soul Clock \$1
Venture \$1
Red Fox \$3
Parkway \$1
Grey Clover \$2
V-Tone (blue) \$2
V-Tone (blue) \$2
Success \$2
Nat \$1
Vee Jay \$1
Dore \$2
Wiltshire \$1.50
ABC \$3
Harvey \$2
Tammy \$2
Indio \$1
Duke \$2
Duke \$2
MGM \$1
Tilt \$1

FRED BAILIN, 120-25 ALCOFF PLACE, BRONX NY 10475 - ALL MINT ORIGINAL LABELS

Johnny Nash
Royal Teens
Danny & Jrs
G. Hamilton IV
Tonettes
Paul Anka
Royal Robins
R. Lanham
Fabulous Pearl
Harptones
Versatones
Cello
Harptones
Spaniels
Five Keys
Shad \$2
Blends
Four Sounds
Flamingos
Chuck Berry
Hollywood Flames
Crests
Riveras
Impalas
Stereos
Chante's
Imperial
Teenagers
Imperial
Chantels
Flamingos
Teenagers
R/J Classmates
Charts
Aquatoners
Hi-Tones
Teenagers
Cleffones
Teenagers
Mellow Keys
Teenagers
Lanes
Angels
Cleffones
Echoes
Clippers
Teenagers
Rosebuds
Cleffones
Teenagers
Harptones
Heartbeats
Cleffones
Heartbeats
Cleffones
Drapers
Dubs
Markees
Dubs
Joann Campbell
Velours
Laddins
Mello Kings
Mabel Lee
Heartbeats
Avons
Shep/Limelights
Ready For Your Love
Three Steps To The Alter
Our Anniversary
What Did Daddy Do
Everything Is Going To Be Alright
Remember Baby
It's All Over Now
For You My Love
Why Did You Fall For Me
Party For Two
I'm Hurting Inside
Why, Why Won't You Believe Me
Jackie/Starlites
Matadors
Kingsmen
Pearls
Velours
Monterey
Harptones
Valentines
Pretenders
Valentines
Joytones
Harptones
Mabel King
Pretenders
Heartbeats
Rhythm Jesters
Heartbeats
Herbie Cox
78's
Shadows
Blenders
Shadows
Mello-Tones
LP
Imperial
Chantels
Various
Heartbeats
Flamingos
Chantels
A Very Special Love
Short Shorts
Rock and Roll Is Here To Stay
I Know Where I'm Going
Oh What A Baby
You Are My Destiny
Turn Me Loose
On Your Radio
Devines - You've Been Gone
What Is Your Decision
Bila
I Beg For Your Love
I Depended On You
Forever Mine
I Almost Lost My Mind
Fairy Tales
Face Of An Angel
Handy Andy
Four Walls
Music Maestro Please
Afraid
Would I Be Crying
You Can't Catch Me
Gee
Pretty Little Angel
Our Love
When My Heart Does All The Talking
Sweet Water
I Love You So
Wishful Thinking
Crying
Only Sympathy
How Could You Call It Off
Mio Amore
Can You Tell Me
Talk About True Love
Little Girl Next Door
Deserie
Crazy For You
Lover's Quarrel
Why Do Fools Fall In Love
You Baby You
Little Girl Of Mine
I Want You To Be My Girl
I'm Not A Deceiver
I Promise To Remember
Share
You Alone
Glory Of Love (male group)
String Around My Heart
Ding Dong
I'm Yours
Baby Baby
Teenage Love
Dearest Darling
See You Next Year
Goody Goody
Cry Like I Cried
After New Years Eve
Lover Boy
Your Way
Lover Come Back To Me
You Got To Look Up
Don't Ask Me To Be Lonely
Beside My Love
Special Delivery
Be Sure My Love
Wassa Matter With You
Can I Come Over Tonight
Light A Candle
Chapel On The Hill
Tonight Tonight
Dearest Dream
Darling How Long
What Love Can Do
Whisper (Softly)
A Girl To Call My Own
Daddy's Home
Ready For Your Love
Three Steps To The Alter
Our Anniversary
What Did Daddy Do
Everything Is Going To Be Alright
Remember Baby
It's All Over Now
For You My Love
Why Did You Fall For Me
Party For Two
I'm Hurting Inside
Why, Why Won't You Believe Me
I Cried My Heart Out
If You Left Me Today
Stranded Love
Ice Cream Baby
Can I Come Over Tonight
Dearest One
Life Is But A Dream
Lily Maybelle
Hand Me Down Love
Woo Woo Train
Possessive Love
Twenty Minutes
Is This Really The End
That's The Way It Goes / Three Wishes
Second Hand Love
Plain Old Love
I Won't Be The Fool Anymore
Never Anymore
Everybody's Somebody's Fool
Vacation In The Mts. (Cleffones)
No Use
Gone
I'm So Crazy For Love
Tell He
I'm Just Another One In Love With You
We Are The Imperials
There's Our Song Again
Alan Freed's Top 15
A Thousand Miles Away
Flamingo Favorites
The Sound Of The Flamingos
We Are The Chantels

ABC
VG+
warp
dj
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ACME
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ANDREA
ALL STAR
Apollo
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Calo
Capitol
Casa Grande
Celeste
Checker
Chess
Coed
Cub
Cub
End
Everlast E+
Fargo
Fonsca
Gee
2nd pressinn
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multi
Grey Cliff
Herald
re yellow
Hull
Keith
Neil
Onyx
Paradise 50 lb damage
Rana
red
blue
red / blue
dj
red
red
dj
Decca
Gone
I'm So Crazy For Love
Tell He
I'm Just Another One In Love With You
End
Roulette
End

DUSTY DISCS, PO Box 174 Bay Ridge Station, Bklyn, NY 11220

78RPM
 Love Me (white DJ)
 Apollo M Min \$6
 Chance M- Min \$10
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 Exclusive VG Min \$3
 Flair VG- Min \$6
 Jubilee VG \$3
 King M- \$5
 King M- \$8-Min
 MGM VG- Min \$3
 MGM M- Min \$5
 Okeh VG Min \$3
 Okeh VG- Min \$5
 Rama VG- Min \$7
 United M- Min \$8
 Vee Jay VG Min \$5

When My Teenage Days Are Through
 I Got Fired
 So In Love
 You're Heavenly (maroon)
 When I Found You (dj)
 Dearest Darling
 Coronets Footsteps (yellow)
 Blue Moon
 Life Is But A Dream (ropes)
 It All Depends On You (ropes)
 Untrue
 I Cried
 Love Doll
 I Don't See Tears In Your Eyes
 Kingdom of Love

8020 SELFIDGE ST., FOREST HILLS NY 11375 - ALL
 Dance, Dance, Dance
 My Love
 Darling Can't You Tell
 Be Sure My Love
 Dorothy
 Tears On My Pillow (white label)
 Isley Brothers Don't Be Jealous
 Sorry
 Stepping Out With My Baby (Inst)
 Still In Love
 My Juanita
 Gone So Long
 Can't We Talk This Over
 This Is A Miracle
 Look A There
 Run Along Baby

PO BOX 32201, Jan. NY 11431 - No Min. bids ALL
 Jerry Lee Lewis Big Blon Baby
 Jerry Lee Lewis What'd I Say
 Corvairs True True Love
 Frankie Ford Allmoney
 DelVons All I Did Was Cry
 Elvis I Got A Woman
 Elvis I Gonna Sit Right Down and Cry
 Gene Vincent Wear My Ring
 Heartbeats One Day Next Year
 Rhythm Jesters Please Be Mine
 Tony Williams My Pray
 Crests Flower of Love

1450 48th Street, Bklyn, NY 11219 (ALL MINT EXCEPT NOTED)
 Crystals Come To Me Darling
 Willows Now That I Have You
 4 Buddies Sweet Slumber
 5 Swans Lili Tula Time
 Jagwads Girl Of My Dreams
 Carnations The Angels Sent Me To You

205 Bay 14th Street, Bklyn, NY 11214 - FIXED PRICE SALE - ALL MINT
 Desires Let It Please Be You re
 Love Notes Our Song Of Love
 Laddins Yes, Oh Baby Yes
 Pastels Been So Long re
 Shepherds Island Of Love
 Silhouettes I Sold My Heart To The Junkman
 Vibrations So Blue
 Channels My Love Will Never Die/Bye Bye Baby
 Moonglows Just A Lonely Christmas
 Cruisers If I Knew (orange)
 Dells Dry Your Eyes
 Corvairs True True Love
 Penquins Memories Of El Monte
 Quintones Heavenly Father (red)
 Casualtones The Very End
 Skyliners Tell Me
 Channels The Girl Next Door
 Skyliners It Happened Today
 Skyliners Since I Don't Have You
 Casuals So Tough
 Untouchables Rasin Sugar Cane
 Marvelous Hey Hey Girl
 Clovers One Mint Julep re

337 Bedford Ave. Mount Vernon NY 10553 - ORIGINAL LABELS - MINT
 Laris My Reverie (RED PLASTIC) wol
 Moonglows Just A Lonely Christmas (RED PLASTIC) wol

BOX 176 (dept BB) - STATEN ISLAND 10312 ALL MINT EXCEPT NOTED
 Huey Smith Mockin Pneumonia & Boogie Woogie Flu
 Clickettes Grateful / Lovers Pray
 Jimmy Ricks Young At Heart
 Crests Sweetest One
 Joey (group) I Got Feelings
 L. Baker/J Ricks I'll Never Be Free
 Fats Domino Poor Poor Me
 Shirrelles Teardrops and Lollypops
 Emanons We Teenagers Know What We Want
 Patti/Emblems I'm Gonna Love You A Long Time
 Zodiaks My Reason For Livin (bb)
 Bobby Milano Lost Without You
 BB King Bim Bam
 Falcons I Found A Love
 Andre/Elliots Willie Jones Got Marries
 Spiders I Didn't Want To Do It
 Bill Doggett Hot Ginger
 King Pins Two Hearts
 Ballads The Gift Of Love
 Restless Hearts Walk A Little Faster
 Mystics Didn't We Have A Good Time
 Chesterfields I Got Fired
 F. Lyman Portable On My Shoulder pic cov
 F. Lyman Thumb Thumb
 Bill Williams Ot Don't Let Go
 Hull Brothers My White Convertible
 Paragons If You Love Me

GRACE D'AMBROSIO, Box 101, Rockville Sta. Bklyn, NY 11204 (ALL RECORDS MINT)

Ravens Green Eyes
 Ravens On Chapel Hill
 Cadillac Peek-a-Boo
 Volumes The Bells
 Channels Clean In Your Eye
 Cadillac Zoom / You Are
 Teardrops The Stars Are Out Tonight
 Continentals Dear Lord
 Channels Picture of Love
 Channels The Closer You Are
 Channels I Really Love You
 Cadillac Shock-a-Boo
 Oracles Crying In The Chapel
 Cadillac Buzz, Buzz, Buzz
 Four Tunes Marie/I Understand
 Raindrops Book Of Love
 Volumes I Love You
 Innocents 1000 Stars
 Gee Whiz
 Raindrops What a Guy
 Ink Spots LP We'll Meet Again + 9 more

674 Hillside #4 DALY CITY, CALIF 94014 ALL MINT ORIGINAL LP'S
 Marcell Blue Moon
 Clefnotes Heart & Soul
 Various All Star Rock & Roll Vol #1
 Various All Star Rock & Roll Vol #2
 Dominos Feat. Clyde McPhatter
 Cadet Rockin' & Reelin
 Sensations Let Me In
 S. Royals Dedicated to You
 Midnighters EP-Work With Me Annie/Sexy Ways + 2 more
 Elvis Presley Mystery Train - (45 RPM) - VERY RARE
 STEVE MARTIN, 46 Eleanor Street, Chelsea Mass 02150

Huey Smith Don't You Just Know It
 Four Fellows Soldier Boy w/ l
 Dubs Could This Be Magic
 Cadillac Woe Is Me
 Falcons I Found A Love dj - w/ l
 Paragons Diamonds and Pearls
 Temptations Check Yourself
 Knockouts Darling Lorraine
 Tony Allen Nite Owl no lines
 Richard Berry & Dreamers LP
 Shirley & Lee When I Saw You
 Rock All Nite
 Cello You Took My Love (sticker on label)
 Clovers Lovey Dovey
 " I Got My Eyes On You " " " (orig.)
 ElCapris Oh But She Did " " " (orig.)
 Bo Diddley Hey Bo Diddley
 Sputniks My Love Is Gone
 Miracles Get A Job
 Midnighters Work With Me Annie
 Leaders Stormy Weather
 Elegants Little Boy Blue (sticker on label)
 Spiders Witchcraft
 Big Mama Thornton Hound Dog (Original version pre Elvis)
 Mickey & Sylvia Se De Boom Run Run
 Valentines Lily Mae Belle
 " Woo Woo Train
 Magnificents Caddy Bo (sticker on label)
 Colts HeyYo Shoo Bee Ooh Bee

15 Oakland Ave. Tewbury, Mass (411 Mint)
 Belvederes Come To Me Baby
 Bachelors Delores
 Earl King (Fats on Piano) - Those Lonely Lonely Nights
 El Capris Ko Ko Wop
 Castells Marcella
 Daps Down and Out
 Sophomores I Get A Thrill
 Velvets I
 Wrens Come Back My Love
 Fats Domino LP-Rock & Rollin (original checkerboard cover) Imperial 9009

Box 174 - Bay Ridge Station, Bklyn, New York 11220 L.P. AUCTION
 Shirley & Lee Min \$35 M-
 Hollywood R/R Record Hop Min \$10 M-
 Crown Jumpin With The Jacks Min \$15 VG+
 Crown The Five Satins Sing Min \$30 M-
 Hammer Jocko Presents Two Dozen Oldies Vol 5 Min \$10 M-
 Jubilee (blk) The Crazy Cadillac Min \$20 M-
 Mercury They Sing They Swing DelVikings Min \$25 VG-
 RCA Camden Love Is Strange - Mickey/Sylvia Min \$15 VG
 Luniverse Come Go With Me - DelVikings Min \$15 VG+
 On The Town - Five Satins Min \$40 M-
 United Artists The Clovers In Clover Min \$10 M
 Whippet Rock & Roll With The Robins Min \$15 M (no cover)




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| Cards | I Beg Your Forgiveness | Old Town #1027 |
| Deltones | Little Short Daddy | Rainbow #244 VG |
| Tony Middleton | Untouchable | Alto #2001 |
| Creators | I've Had You | Dootone #463 |
| Velvets | I Cried | Red Robin #128 VG |
| Scarlets | Dear One | Red Robin #128 VG |
| Valentines | Looking For A Love | Sar #132 |
| Asaphes | Kathleen | Pim #2020 |
| Mervels | Could Be You/Cherry Lips | Love #012 d |
| Shepherds | Meant To Be | Apex #724 d |
| Revelers | The Ghaly Ghaly Man | Masquerade 22458 |
| Devillies | Do Wop | Aladdin 3423 d |
| Radiants | One Day I'll Show You | Chess 1632 |
| Jayhawks | Don't Mind Dyrn' | Flash 111 |
| Savays (J. Jones) | Say Your Time | Savoy 1168 |
| Moonglows | Foolish Me | Chess 1598 VG |
| Four Bars | Stop It! Dull It! | Jinsie 768 |
| Downbeats | You're So Fine | Peacock 1589 |
| Monograms | My Baby Dearest Darling | Sana 1000 |
| Four Pals | If I Can't Have The One I Love | Royal Roost #10 VG |
| 5 Royals | Not Going To Cry | Home Blues 232 |
| Paramounts | When I Dream | Centaur 103 d |
| Nitecaps | Be My Girl | Groove #134 M |
| Dodgers | You Make Me Cry | Aladdin 3259 M |
| Scarlets | East Of The Sun | Fury 1036 |
| Pyramids | Ankle Bracket | Shell 100 |
| Supremes | Nobody Can Love You | Mark 129 |
| Turbans | Curfew Time | Red Top 115 |
| Robins | Cherry Lips | Whisper 200 |
| Jesters | Please Let Me Love You | Winlet 221 d |
| Willows | The First Taste Of Love | Eldorado 508 d |
| Plurals | Goodnight | Wagner 188 |
| T. Allen/Chimes | Check Yourself Baby | Specialty 570 |
| Zodiacs | I Remember | Herald #556 |
| Johnny & Jokers | DO-Re-Mi Rock | Harvard #814 d |
| Magnificents | Don't Leave Me | Vee Jay 281 d |
| Young Lads | Moonlight | Neil 100 |
| Nutmegs | Whispering Sorrows | Herald #466 VG+ |
| Shirley & Lee | Two Happy People | Aladdin (blue) 3205 VG |
| Coolbreathers | Greatest Love Of All | Bale 100 |
| Castelles | This Silver Ring | Grand 103 |
| Ravens | White Christmas | Mercury (pink) 70505 |
| Chanters | My My Darling | Deluxe 6162 |
| Pals | Summer Is Here | Turf 1000 d |
| Mellows | I Still Care | Jay Dee 801 |
| 5 Channels | The Reason | Deb 500 |
| Kingsmen | Stranded Love | Neil 102 |
| Paralents | My Only Love | USA 719 d |
| Orioles | See See Rider | Jubilee 5092 VG+ |
| Gun Drops | Chapel Of Hearts | King 4963 |
| Vocaleers | I Need Your Love So Bad | Paradise 113 |
| Fidellits | Captain Of The Ship | Baton 261 d |
| Lonely Ones | I Want My Girl | Sir 270 d |
| Robins | In My Dreams | Whitnet |
| DelVikings | Pistol Packin' Mama | Alpine 66 d |
| Capitols | Write Me A Love Letter | Triumph 601 d |

| | |
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| STEVE PROPPS, 5338 HANBURY ST. LONG BEACH, CALIF. 90808 (45 RPM - ALL MINT) | |
| Egyptian Kings Give Me Your Love | Nanc 1120 |
| Chants | Heaven & Paradise/When I'm With You |
| Speedo & Pearls Naggity Nag/Who Ya Gonna Kiss | Nite Owl 40 |
| Hollywood Flames Letter To My Love | Josie 865 |
| Paradise | Vee Jay 515 |
| Bishops | Wedding Bells/Could This Be Magic-Ruhs |
| | Musiconne 1141 |
| | The Wedding |
| | Brides 1105 Min \$10. |

| | | | |
|---|------------------------------|-------------------|----------|
| RICHARD HANGETT, 812 CALEB AVE #1, SYRACUSE NY 13216 - FIXED PRICE SALE - ALL ORIGINALS | | | |
| Jimmie Binkley | Key Sugar Roy | Chance #1134 | \$25 M |
| Preludes | Kingdom Of Love | Cuh #9005 | \$22 M |
| Checkers | Nights Curtains | Checker 4581 | \$55 M |
| Checkers | White Cliffs Of Dover | Checker 4675 | \$20 M |
| Ray Allen Trio | Love My Love | King 1363 | \$15 M |
| Four Tunes | My Buddy | RCA 4305 | \$18 M |
| You Belong To Me | The Orioles | Jubilee 5102 | \$25 M |
| Ravens | Who'll Be The Fool | Mercury 70213 | \$15 M |
| Dion & Timberlones | The Chosen Few | Mercury 105 | \$10 VG+ |
| Platters | Tell The World | Federal 12250 | \$15 M |
| Cobras | Sindy sm edge crack plays ok | Modern 964 | \$30 M |
| Ravens | Write Me One Sweet Letter | Mercury 8291 | \$25 M |
| Ravens | Sept. Song | Mercury 70307 | \$35 M |
| Mello Harps | I Love Only You | Tin Pan Alley 145 | \$30 M |

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| Academics | Too Good To Be True | Ancho 101 VG+ \$11 |
| Danleers | One Summer Night | Amo 3 #1005 M- \$2 |
| Drifters | Adorable | Atlantic 1078 VG \$3 |
| Orlie & Saints | King Kong | Band Box 253 VG+ \$7 |
| Five Keys | Out of Sight, Out of Mind | Capitol 3502 VG+ \$3 |
| Videos | Trickle Trickle 37 1b1 tear/tape on label | Casino 102 VG+ \$1.50 no cards |
| L. Walter & Jukes | I Hate To See You Go (web) | Checker 825 M \$3 |
| Charts | Deserie w1 | Everlast 5001 VG+ \$2 |
| Heartbeats | Crazy For You (pink 1b1) w1 | Hull 711 M- \$7 |
| Vanguards | Moonlight | Ivy 103 VG+ \$2 |
| 5 Royals | Dedicated To The One I Love | King 5098 VG+ \$4 |
| Schoolboys | Please Say You Want Me To (yellow label) | Rkeh M \$3 |
| Roy Orbison | Ooby Dooby | Sun 242 VG \$4 |
| Channels | Glean In Your Eye | Whirlin Disc 102 VG+ \$7 |
| Casuals | EP- So Tough + 3 more with picture cover | Back Beat EP-40 M \$5.00 |

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| GEORGE GRECO, 135 GENESEE AVE., PATTERSON, N.J. 07653 (ALL MINT CONDITION) | | |
| Romancers | No Greater Love | Beacon (red) M \$20 |
| Pearls | Shadow of Love | Atco (brn) \$4 |
| Dick Bardi & Orchids | Stormy Weather | Maestro \$3 |
| Five Satins | Your Memory | Cub \$4 |
| Four Knights | O'Falling Star | Coral \$3 |
| " | Where Is The Love | Coral \$3 |
| Jordan & Fascinations | My Imagination | Dapt \$3 |
| Valentines | Woo Woo Train | Rama (red) \$4 |
| " | Don't Say Goodnight | Rama (red) \$4 |
| Dino & Diplomats | Homework | Vida \$3 |
| " | I Can't Believe | Laurie \$3 |
| Drapers | Best Love | Vest (w/Stars) \$8 |
| Skyliners | Tell Me | Viscount \$2 |
| Spaniels | Goodnight Sweetheart | Vee Jay br \$10 |
| " | The Bells Ring Out | " " " \$10 |
| " | Baby It's You | " " " \$10 |
| " | Let's Make Up | " " " \$10 |
| Graduates | Ballad Of A Boy & Girl | Shantodd \$5 |
| Sonics | You Made Me Cry (with flags) | Harvard \$15 |
| Serenaders | I'll Cry Tomorrow | VIP \$3 |
| Bel-Vons | All I Did Was Cry | Wells \$3 |
| Baby Dolls | Thanks Mr. D.J. | Maske dj \$4 |
| Wheels | My Hearts Desire | Premium \$2 |
| G-Clefs | Symbol Of Love | Paris \$2 |

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| E. ENGEL, 45-10 KISSENA BLVD. FLUSHING NY 11355 | | |
| G-Clefs | Cause You're Mine | Pilgrim 720 M- |
| Heartbeats | 1,000 Miles Away | Hull 720 M |
| Robert/Johnny | You're Mine | Old Town 1029 M- |
| Drifters | White Christmas | Atlantic 1048 SM/3M- |
| Capris | God Only Knows | Gotham 304 F |
| Tarriers | Banana Boat Song/No Hiding Place | Glory 249 M- |
| Marvin/Johnny | Cherry Pie / Tick Tock | Modern 933 G, M- |
| Mickey/Silvia | Love Is Strange | Groove 0175 M- |
| Five Satins | Wonderful Girl | Ember 2109 G |
| Chords | Sh-Boom | Cat 104 M- |
| Vocaleers | Angel Face | Red Robin 132 VG |
| Orioles | If You Believe | Jubilee 5161 G |
| Tarriers | Cindy oh Cindy | Glory 247 M |
| Gaylords | The Little Shoe Maker | Mercury M- |
| Wilbert Harrison | Don't Drop It | Savoy 1138 M- |

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| PAUL JOHNSON, 23-10 30TH DRIVE, ASTORIA, NEW YORK 11106 (MINT, BTD \$1.00) | | |
| Danny & Juniors | Rock & Roll Is Here To Stay | ABC 9886 VG |
| Danny & Juniors | At The Hop | ABC 9871 VG |
| The Clovers | Blue Velvet | Yellow Atlantic 1052 M |
| The Bobettes | Mr. Lee | Atlantic 1144 VG |
| The Five Keys | Wisdom Of A Fool | Capitol 3597 M (Min.\$3) |
| The Flamingos | I'll Be Home | Checker 830 M (Min.\$3) |
| The Flamingos | A Kiss From Your Lips | Checker 837 VG (Min.\$3) |
| Tuneweavers | Happy Happy Birthday Baby | Checker 872 VG |
| The Moonglows | We Go Together | Chess 1619 VG (Min. \$2) |
| The Moonglows | See Saw | Chess 1629 M (Min. \$2) |
| The Moonglows | Over And Over Again | Chess 1646 M (Min. \$2) |
| Chuck Berry | Sweet Little Sixteen | Chess 1683 VG |
| Jimmy Jones | Handy Man | Cub 9049 VG |
| Del-Vikings | Come Go With Me | Dot 15538 VG |
| Johnny Ace | Pledging My Love b/w Anymore | Duke 136 VG |
| Hollywood Flames | Buzz Buzz Buzz | Ebb 119 M |
| Little Anthony
and IMPERIALS | | |
| The Flamingos | So Much | End 1036 G |
| The Charts | I Only Have Eyes For You | End 1046 VG |
| Ricky Nelson | Desire | Everlast 5001 VG |
| Ritchie Valens | Lonesome Town | Imperial 5545 VG |
| The Diamonds | Donna b/w Le Bama | Kasev 7040 M |
| Elvis Presley | She Say | Mercury 71404 VG |
| Buddy Knox | Don't | RCA 7150 VG |
| Jerry Lee Lewis | Party Doll | Poulette 4002 G |
| Jerry Lee Lewis | Whole Lotta Shakin | Sun 267 VG |
| The Edsels | Great Balls Of Fire | Sun 281 M |
| | What Brought Us Together | Tammy 1010 M |

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| 104 | Angel Darling - Wish She Was Mine | The Vilons |
| 105 | Madly In Love - I Cried | The Lincolns |
| 106 | You Do Something To Me - Count On Me | The Avalons |